The School Musician?



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John Gottschalk Clayton, Michigan Bandmaster

WE ARE MAKING AMERICA WSical

It was in his sophomore year at high school that John Gottschalk, present bandmaster and superintendent of the Clayton, Michigan, Public Schools, began his musical work, when he joined the small Hesperia, Michigan, orchestra as clarinetist. In his senior year twenty-five boys organized themselves into a band and chose Mr. Gottschalk as their director. This was the school's first high school band.

After high school he took a course at the Michigan State College, and upon his graduation in 1930 went to Shepherd, Michigan, as principal of the high school. There were one hundred and twenty-five enrolled at the school, and Mr. Gottschalk organized a sixty piece band that after a year's work

took part in festivals and contests through the state. By the end of the second year there was a sixty piece concert band and a reserve band of twenty-five.

When Mr. Gottschalk came to Clayton in the fall of 1932 as superintendent, he immediately took steps to organize a band, and although only seven students, out of about one hundred and forty in both the grade and high schools, showed up for the first meeting, within twelve months Clayton had a forty-eight piece band. The following year Mr. Gottschalk had organized a concert band of fifty-two pieces and a reserve band of thirty.

The concert band participated in state contests and festivals and won their right

to attend the National Contest in 1934. As there was no Class D classification for high school bands in the National Contest, it was necessary for Clayton to enter in Class C. They placed in the Fourth Division.

Music has had a great deal to do with the large enrollment of the Clayton High School, the number of tuition students having doubled since the organization of the band. Clayton has less than three hundred population, but the band is fully uniformed, military style, and is equipped with all instruments necessary to a fine concert band. Mr. Gottschalk is continuing his music study during the summer at the National Music Camp, Interlochen, Michigan.

The School Musician

230 NORTH MICHIGAN AVENUE CHICAGO, ILLINOIS

Vol. 6 JANUARY, 1935 No. 5

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COMING

A complete story of the Mason City, lowa, Band Building, recently erected as part of the high school plant; Dall Fields will tell you the story of the bassoon and how to play that instrument; J. Leon Ruddick on broadcasting; Richard H. M. Goldman on music history; and many others. Watch for them.

Entered as second class matter at the post office at Chicago, Illinois, under the Act of March 5, 1879. Published monthly except July and August by the School Musician Publishing Co. Subscription Rates: One year, United States, Mexico and U. S. Possessions, 60c. Canada, 75c, one year. Foreign countries, \$1.50. Single copies, 10c; by mail. 15c.

IF YOU ARE LOOKING

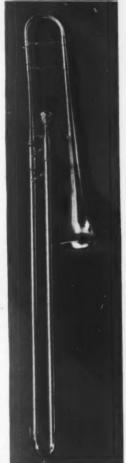


Each and every one of you ambitious school band and orchestra musicians is striving sincerely and hopefully for complete mastery of your instrument. No one of you is satisfied, really, to trail along behind. You long for the glory that falls upon the "star performer". You work and strive for exceptional results. And you have as much of what it takes to attain those results as anyone else. But you are only a part in making instrumental music. If you want exceptional results, get an exceptional instrument.

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The Editor's Easy Chair

Ludwig Van Beethoven

• In this month of beautiful songs and carols, one of the world's greatest composers. Ludwig Van Beethoven, was born 164 years ago. The life story of the great German master of orchestral music is a pathetic record of struggle and disappointment. When Beethoven was five years old, his father, a dissolute singer of Bonn, for avaricious reasons started Ludwig on a rigorous course on the piano and violin, literally beating music into him. Beethoven progressed rapidly at Bonn; meanwhile supporting the family of motherless children while the father lived the life of a drunkard. Through the efforts of influential friends, he was enabled to study at Vienna under Haydn. He was recognized for his playing in the great musical circles. Totally deaf before reaching middle age, Beethoven continued to produce compositions, eagerly writing them down for others' enjoyment, although he himself heard them only in his imagination. At the height of his career, Beethoven died in 1827 at the age of 57. His courage and nobility of character are as inspiring today as the compositions upon which his fame rests.

Contests Versus Festivals

• There seems little remaining to support conflicting opinions as to the relative merit of the contest and the festival. There has been a great deal of discussion in some localities on this subject, all of it leading nowhere and presenting little if any arguments that may be considered constructive.

There are three major causes for the criticism of contests in favor of festivals; one, the most important and the only logical bit of reasoning for the festival side of the discussion, is the objection to the ranking system. This did cause a great deal of dissatisfaction and complaint. That is why it was abandoned. The rating system now operative in the National and rapidly being adopted for all state contests, nullifies that contention. In some cases dissension has been due to conscientious objection to everything of a competitive nature. That objection is also answered, insofar as it is possible to answer it, by the adoption of the rating system. Third and least worthy of consideration, is the hesitancy on the part of certain directors to submit the results of their work to comparison. That, of course, is a manifestation of fear which the individual victim must overcome for himself. Doubtless in most cases it is not justified. And it would most likely be found true that if those festival minded directors would enter their bands or orchestras into the contests, they would find sufficient benefit accruing to themselves and their students from their first participation that future contests could be entered without hesitancy and with gratifying results.

It would be so much more beneficial to our national school band movement if there could be uniform procedure in every state leading up to the national event. This is the hope and aim of the National Association.

Net Gain

• What may be said to be responsible for the almost doubling of past attendance records at the National Band Clinic just ended at the University of Illinois? Is the erstwhile depression really over; are school administrators becoming more receptive to the inevitable instrumental music era and more tolerant of its demands; or are directors themselves at last becoming aware of the intense value of this annual event? Perhaps it is a combination of the three. The awakened interest, by whatever cause, is gratifying and encouraging to those who have worked so hard for its realization.

These are the nineteen states represented: Arkansas, Illinois, Indiana, Iowa, Kansas, Louisiana, Michigan, Minnesota, Mississippi, Missouri, Nebraska, New York, North Carolina, Ohio, Oklahoma, Pennsylvania, Utah, West Virginia, and Wisconsin. It is good to see eastern and southern states manifesting a more serious interest. The middle west hopes the prophecy of Mr. Goldman may soon be fulfilled, that the nation as a whole may soon catch up to an even tempo in school band performance and enthusiasm.

Required, and Not Required

● The official music list appending this issue is not ironcladly required. If you wish to use a number not listed, get the committee's approval as soon as possible. It is not the aim of the committee to set themselves up as absolute dictators as to what shall be used. But they do want to be assured that any music presented by contestants is up to the established high standard of all contests. The requirements for the substitution of any music are fully set forth under the caption, "Official Music List," on page 45. The important urge is to make your application to the committee as soon as possible.



Getting the Orchestra in Tune with the School Administrators

By BEATRICE McMANUS, Director of Music, Dearborn, Mich.

• THE UP-TO-THE-MINUTE school superintendent knows that if he is to expect achievement from his music department he must give as liberally as he does to Science, Home Economics, Manual Training and such other departments as may depend largely upon special equipment for their success.

In many cases school administrators can hardly be blamed for a lack of support of music education. One so frequently sees the music department failing in its role as an integral part of the high school program. For instance, a high school music teacher who asks to have pupils taken from other classes to participate in music activities deserves just the type of treatment he is liable to receive. Let us be meticulous to the extreme in the consideration and cooperation we give our superintendents and principals. Give the best, I mean the Best we have and in return ask the best in the way of cooperation, time, equipment, etc.

The purely mechanical side of organization is of so much importance to the success of an orchestra that I am going to begin by outlining a workable plan before going to any other phase of school orchestra development.

Obviously, a daily period of 45 to 60 minutes is desirable for the regular class period but unless a school has a corps of instrumentally minded teachers to drill sections at the regular period several times a week outside rehearsals are necessary. If a pupil knows that his orchestra or band is worth while he will gladly give one after-school period a week to a rehearsal of his section.

Let us assume that a school has a band and an orchestra meeting at the same hour daily (separate hours are an advantage to the department of music but are unfair to the school and to the pupils as two periods a day of practically the same training are an impediment to his getting off his academic subjects for graduation). The strings of the orchestra, let us say, meet alone Mondays and Wednesdays allowing the winds to practice with the band on those days. On Tuesdays and Thursdays the entire orchestra meets augmented by any instruments from the band that seem necessary for the forming of a proper balance. On Friday the complete orchestra minus the additional band players forms a practice group for student conductors. and please believe me, the practice of directing is a valuable experience for high school orchestra members. Conducting should be elected only by the pupils who are seriously interested in orchestral music.

So much for daily rehearsals. Now the sections. For expediency let me be arbitrary. We'll have an hour after school on Monday for small instrumental ensembles, string quartet, brass ensemble, woodwind ensemble perhaps only one of these groups, more if there are enough interested teachers. Tuesday at the same hour let your concert master take the second violins, violas and 'cellos but concentrating on the second violins as there will be more of them. At the same time you, in another room, rehearse the woodwinds. On Wednesday afternoon have the brass section drill and on Thursday the first violins. Friday may be used for any other group that needs attention; percussion, string basses, etc.

Sectional rehearsals are vital to the advancement of an orchestra as it is only in small groups of like instruments that such fine points as bowings, spiccato versus staccato, over the fingerboard or close to the bridge. and so forth may be discussed and solved. These are the things that really make an orchestra. Tryouts for seats may also be held at sectional rehearsals. Obviously these things would occupy too much time at the daily full rehearsal where everyone must be kept working at top speed all the time excepting a three or four minute relaxation period about threequarters through the hour. Let them laugh and joke with each other for a few minutes then go right back to work again.

An orchestra should be supplied with one stand for every two players of the same part; violins, violas, first wind parts, second wind parts, etc., and with one stand for each 'cello,

(Continued on page 41)

• THREE HUNDRED WAS the officially estimated attendance at the Fourth Annual National Band Clinic, held at the University of Illinois, January 10, 11 and 12, including two hundred and twenty-five who had registered up to noon Friday, many who registered Friday afternoon, those who neglected to register, and the celebrities and guests. They came from nineteen states with increasing representations from the east, south, and the far west. This is substantially the largest attendance ever to pack the now home-like band building on the I. U. Campus. January, 1933, polled a

registration of one hundred and sev-

enty-six, coming from thirteen states. Again a major operation of the clinic was the playing and reading, by the University Regimental and Concert Bands, and the student clinic band, of the contest numbers in all classes and of program numbers of interest, both new and old. These bands performed under the batons of seventeen directors, several of whom led the way through their own yet unpublished compositions. Over fourteen solid hours of performance answered nearly all requests, and covered a wide range of material, to the absorbing interest of visiting directors.

Professor Harding, his assistant conductors Mark Hindsley and Graham T. Overgard, and his musicians are most graciously obliging in this wing of the clinic; generous of their time and rare talents. It would be difficult, if at all possible, to find facilities elsewhere in the world for such an enormous two-day feast of music learning.

New Music

From a library of fifty-three program numbers, many of which have contest possibilities, here are some of those that were performed:

Hero's Life Finale (M.S.), Strauss, a majestic number using the contrabassoon; Nordic Symphony (M.S.), Hanson, arranged for band by Joseph

The Clinic

FOURTH ANNUAL NATIONAL

New Contest Plans . New Officers . New Music

E. Maddy and directed by him. Mr. Maddy exercised great care to capture the original composer's ideas and followed them closely. New World Symphony (M.S.), *Dvorak*, arranged for band by one of Mr. Harding's students who was present and led the concert band through the number.

Negro Heaven (M.S.), Cesana, is well named and traditionally typical of the race. It is a novelty number, requiring a good man at the oboe and introducing the piano. Arranged for band by G. C. Bainum. Makes you think of Bert Williams. Polka and Fugue, Weinberger, is a comedy recommended for sophisticated audiences who will accept the discords as the composer's and not the band's. Frontier is a new published number by J. I. Tallmadge, Proviso Township High School, Maywood, Illinois. It is descriptive, opening with the early life and hardships of the Pilgrims caught in the grip of New England winter, leading them through pioneering to accomplishment and realization, the piece ending with a recapitulation of the two themes.

Pilgrims March and Saltarallo, Mendelssohn, is, we should say, dedicated to those having a flare for light, agile tonguing. And if you want a number that will literally captivate your audience, watch for an early release of a new number called Childhood Fantasies by Clifford Lillya. Don Juan, Symphonic Poem by Strauss will give your oboe and horn workouts, and if your band has a flare for harshness, program Salome's Dance by the same composer.

You will be interested to know that

Moods Mauve by Russell Howland has recently been published. Harry Alford in his inimitable style has arranged a new paraphrase of The World Is Waiting for the Sunrise that will lift your baritones right out of their chairs, and Radio City March by Dr. Goldman is a fine addition to band literature that should be in your library.

Big Business

Some great ideas came out of President McAllister's elaborate annual report which was the major feature of the business end of the Smoker held in Newman Hall on Thursday night. Among these were the endorsement of a proposal that a certain number of required numbers, four or possibly six. be specified for each class, one of these numbers to be specified as the required number by the judges at the time of the contest. It is not intended that bands should be permitted to choose as a selective number, any one of the required group. "This plan has been suggested for several years by Mr. Harding," said Mr. McAllister. "That it is possible and practical was proven by a band at the Des Moines contest last year, which in addition to playing the required contest number, furnished an entire program of numbers of equal or greater difficulty than the contest number. This plan will encourage bands to study a larger number of compositions and will discourage the practice of spending practically an entire year on the study of two or three numbers for the contest."

Approval of the recommendation was practically unanimous, and a motien was quickly carried to pass the recom-



The clinic banquet, held on Friday night, was the most gener-ously attended and most enthusiastic ever held at the National Clinic. A good time was had by all.



mendation on to the Contest Committee for execution.

Another progressive step is seen in the president's urge for the organization of sectional contests. This would represent miniature Nationals, several states, geographically grouped competing for sectional honors. They may be held annually or biennially in the year in which the National Contest is not held. "I believe," said Mr. McAllister, "that they can be organized and so managed that the proceeds will pay all, or at least a substantial part of the winning bands' expenses to the National Contest. The Dixie School Band Association composed of the delta states has taken the initiative and proven the workability of this plan." Mr. L. Bruce Jones is president of the delta association. The Contest Committee will be asked to work out the details of this plan.

World's Champion Saxophonist

Vesey Walker brought a rare morsel of entertainment to the clinic in the performance of his saxophone student, Evelyn Pennak of Milwaukee, international champion, Miss Pennak won her international championship title at Geneva, Switzerland, last August when she was the only girl competing in a contest against sixteen men. The artist will be remembered by many for her participation in the National Solo Contest at Marion, Indiana, in 1932 when she placed in the First Division. She has rare tone quality and power, and she established herself as a technician by her flawless rendition of Gurewich's Capriccioso.

Mr. Walker champions the saxophone, and in one of his talks urged upon directors to take the instrument in and give it a warmer place in their instrumental affection. "Sax ensembles," he said, "will reveal a hidden tone color that will bring charm and enjoyment to every program. Properly played it is a beautiful instrument, and the legitimacy of school music is the only thing that can save it from the effect of abuse."

Demonstrating methods of teaching the trombone, Jas. Miller dwelt on the importance of breath training. "It is not how much breath you can handle, as how well you handle what you do take in, that counts," he said. Then "A. R. McAllister, your president (left), has done more to advance school band music and to stabilize the movement through his genius for organization and leadership than any other man in America," said Dr. Edwin Franko Goldman (center), guest conductor at the clinic. "Colonel" A. A. Harding (right) was host to the clinic of whose famous I. U. band Mr. Goldman declared no college in the world can boast an equal.

he played a song with one breath and without using the slide.

"If you want a real football band, give it dignity and give it your enthusiasm." This is the advice of Mark Hindsley, newly appointed assistant to A. A. Harding. "Don't delegate," he said, in his talk at the Smoker. "Give the stadium performance the benefit of your presence and personal dignity."

Phil Burman who is on Mr. Harding's university staff as an instructor in drum majoring and baton twirling, had a volunteer class from the student band. In the short period he had during the two days of the clinic he gave them a good foundation and presented fundamentals to which they need but add practice in order to become expert twirlers.

Guest Conductor Speaks

In addition to his programed talk on "The Instrumentation of Classics of Yesterday and Today, Through the Medium of the Modern Concert Band," Dr. Edwin Franko Goldman was repeatedly called upon to speak. Mr. Goldman was obviously impressed. He was generous to admit that while he came as a guest of the clinic, to give to his contemporaries from his rich storehouse of knowledge and experience, he himself had learned much.

"This clinic is the greatest thing that has ever been done in this country, or I might say in the world, for the advancement of music, not only band music but all music. The musicianship of the boys in this clinic band is a marvelous demonstration of what you directors are doing here in the middle west with your instrumental instruction in the schools. I have said before, and I will say again, that the middle west and the west is twenty-five years ahead of the east in school band music. But we are waking up, and I hope it won't be long until we catch up with you."

Speaking of the Illinois University Concert Band, Mr. Goldman said, "No college in the world can boast an equal. Professor Harding has done a grand job, and it is a signal honor for any musician entering this university to be accepted and to work under this great conductor.

"You are fortunate in having a man like A. R. McAllister at the head of the National School Band Association, and I hope you can keep him for your president for many years. He is not only a fine musician, a fine teacher, a fine director as his Joliet Band proves, but he has done more for our wonderful school band movement than any other man in America. My hat is off to A. R. McAllister and those who have helped him in his wonderful work.

"The greatest need of the school bands of today, is for better intonation. I urge the practicing of long tones and the playing of slow melodies. Don't underestimate the importance of marches. You call them warming up numbers. They are not unimportant. Work on them. They are the exclusive expression of the band and deserve your most serious consideration."

The Clinic Band

Ninety-eight picked players from bands in Iowa, Wisconsin, Illinois and Chicago came to the clinic this year under the management of G. W. Patrick of Springfield to play contest numbers for visiting directors and to amaze audiences with revelations of musicianship. And they did all that was expected of them.

Last year the Clinic Band, as it has come to be known, was drawn exclusively from bands of Illinois. This year the method was somewhat different. Guest conductors were asked to submit a list of the better players of their bands. The nucleus of this first director list was the First Division bands in Classes A, B and C, of the 1934 contest. Then the directors of Class A and Class B bands in Illinois, which are members of the National School Band Association, were asked to submit similar lists. From this composite list the instrumentation for the National Clinic Student Band was selected.

The boys got together for their place tryouts at 11 o'clock Wednesday morning, and before the day was over had done a one hour concert.

Here is a list of the associate and guest conductors under whose famous though strange batons they performed: Captain John H. Barabash, Harrison, Chicago; Glenn C. Bainum, Northwestern University, Evanston, Illinois; Alex Enna, Nicolet, West DePere, Wisconsin; A. A. Harding, University of Illinois; A. R. McAllister, Joliet, Illinois; Forrest McAllister, Petersburg, Illinois; G. W. Patrick, Springfield, Illinois; W. D. Revelli, Hobart, Indiana; Carleton Stewart, Mason City, Iowa; H. A. Vandercook, Chicago.

In their three short days on the university campus the band got in

> The Student Clinic Band

thirteen hours' rehearsal and seven hours of concert work, and the marvel of their endurance was that no one seemed tired or wanted to quit when it was all over.

The program of the formal concert, given in the auditorium, made famous by Mr. Harding's university band, was selected from the 1935 contest list. They played, the name following the composition being the conductor, March Inferno, Patrick; Overture, Symphonique, Vandercook, also the composer; The Universal Judgment, and Onward, Upward, Goldman, the latter being his composition; Polka and Fugue, Bainum, his arrangement; Entrance and March of the Peers from "Iolanthe," Barabash; Bacchanale, from the Opera, "Samson and Dalila," Revelli: March-Men of Sparta, Forrest McAllister: First Movement from Symphony in B Flat and March-"Hero." Harding; The Sleigh Ride, A. R. Mc-Allister: Overture-Phedre. Stewart: Sleepers Awake, Enna; and Stars and Stripes Forever, Goldman.

"Aside from their fine musicianship," said Mr. Patrick, "I think the thing that impressed me most was the fine cooperative spirit of these boys. Their behavior and sincerity showed that they are getting fine training in their own rehearsal rooms. It was this fine spirit, manifested by each individual musician, that made it possible for us to coordinate these strange boys into a veteran playing unit in so short a time."

ROSTER

National Clinic Student Band (Names listed alphabetically by sections)

The roster of the band, alphabetically by sections, was as follows:



Guest conductors of the clinic band were (seated left to right) Glenn C. Bainum, director Northwestern University Bands; A. R. McAllister, Joliet, Illinois; Dr. Edwin Franko Goldman; "Colonel" A. A. Harding, director University of Illinois Bands; H. A. Vandercook, Chicago. Standing, left to right, are Forrest McAllister, Petersburg, Illinois; Carleton L. Stewart, Mason City, Iowa; G. W. Patrick, Springfield, Illinois; John H. Barabash, Harrison Tech, Chicago; and Wm. D. Revelli, Hobart, Indiana. Alex Enna, West De Pere, Wisconsin, also a contributing guest conductor, left before this picture was taken.

FLUTE — David Buschman, Quincy; John Dolch, Urbana; Lumir Palma, Harrison Tech, Chicago; Eldor Pflughoeft, Hobart; Rudolph Uhlic, Harrison Tech.

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PICCOLO-Albert Mikuta, Harrison Tech.

OBOE—Otto Dumke, Harrison Tech.; George Kietzman, Hobart.

OBOE and ENGLISH HORN—James Weisiger, Urbana.

BASSOON—Donald Detouler, Rock Island; Julius Turk, Joliet; Charles Vesely, Harrison Tech.; Robert Woodard, Joliet.

ALTO CLARINET — Leslie Hicks, Joliet; Frank Williams, Urbana.

BASS CLARINET—Herman Hahn, Springfield; Elmer Schultz, Hobart; Harvey Shea, Waukegan.

ALTO SAXOPHONE—John Britton, Urbana; William Stonebreaker, Elgin. TENOR SAXOPHONE—Earl Archer, Springfield; Billy Boner, Springfield.

BARITONE SAXOPHONE — Audrey Gaskill, Collinsville.

Bb CLARINET — John Alexander, Urbana; Robert Apken, Petersburg;



Fred Bauer, Urbana; William Brewster, Joliet; Roy Chapman, Joliet; Jack Cheville, Joliet; Leslie Conavay, Springfield; Jerry Dube, Harrison Tech.; Hubert Frederickson, Elgin; William Glynn, Hobart: Harvey Hoffman, Quincy; Donald Johnson, Rock Island; Edward Malela, Waukegan; George McEwan, Elgin; Phil Modjeski, Harrison Tech.; Joe Overman, Urbana; Kerman Pierce, Joliet; William Rhoads, Hobart; Gordon Shutts, Waukegan; Leo Sliva, Collinsville; James Van Slyke, Waukegan; Sam Wilensky, Harrison Tech.; Kenneth Yarwood, Elgin: Louis Zerby, Urbana.

CORNET and TRUMPET — Frank Baird, Joliet; Albert Bauer, Hobart; Robert Breidert, Joliet; Nathan Chalemsky, Harrison Tech; Arthur Finney, Petersburg; Arthur Harris, Quincy; Charles Heidbreder, Quincy; Harold Hines, Springfield; Robert Owens, Joliet; Walter Stemborg, Waukegan; Francis Stevens, Arthur; Chester Welch, Joliet.

FLUEGEL HORN—Earl Biddle, Joliet; Robert Hutton, Springfield.

FRENCH HORN—Roger Conkling, Joliet; Joseph Ewald, Harrison Tech.; Robert Francis, Joliet; Dale Grabil, Hobart; Ted Halback, Quincy; Edward Moore, Urbana; Fred Schwab, Joliet; Robert Yapp, Urbana.

TROMBONE -- Everett Baker, Hobart; Saul Berman, Harrison Tech.; Maurice Brooks, Springfield; Morris Ferguson, Hobart; Bob Fisher, Urbana; Don Hageman, Quincy; Lyman Harris, Waukegan; Clarence Kuncl, Harrison Tech.; Everett Maschek, Harrison Tech.

BARITONE — Junior Gillhouse, Quincy; Donald Marrs, Hobart; Tom



Prestin, Urbana; George Rosenthal, Belleville.

BASS HORN—Charles Bode, Joliet; Paul Brown, Urbana; Herbert Fine, Harrison Tech.; Myron Lusk, Quincy; Anton Sekyra, Harrison Tech.; William Thompson. Petersburg.

STRING BASS - Bill Bremser, Quincy; Robert Oesterling, Urbana.

SNARE DRUM—Robin Cliff, Hobart; Richard Davis, Springfield; Bill Mautz, Collinsville.

BASS DRUM—Earl Emery, Joliet. CYMBALS—Jack Stokes, Taylorville.

TYMPANI—Richard Cogdal, Urbana. CLERK—Theron Smith, Springfield. XYLOPHONE—Mark Hahney, Joliet.

Officers Elected

A. R. McAllister was reelected president of the National School Band Association; William D. Revelli reelected first vice-president; Carleton Stewart, second vice-president; and C. V. Buttelman, secretary and treasurer.

By an amendment to the constitution the number of directors serving was increased from three to six. Men were picked to give representation to the various sections of the country. The figure following the name indicates the years remaining to be served or for which the new three were elected. Samuel T. Burns, New Orleans, Louisiana, 3; John H. Barabash, Chicago, 3; James C. Harper, Lenoir, North Carolina, 3; Ralph E. Rush, Cleveland Heights, Ohio, 3; G. W. Patrick, Springfield, Illinois, 2; W. H. Terry, Hyrum, Utah, 1.

A motion was approved to elect all officers for a term of two years instead of for one year. The purpose of this change is to facilitate the management of the now biennial contests. Those serving on the Nominating Committee: U. K. Reese, Elgin, Illinois;

Claude B. Smith, Evansville, Indiana; James C. Harper, Lenoir, North Carolina; Roy M. Martin, Greenwood, Mississippi; Gardner P. Huff, Chicago; Stefano Ceo, Wheeling, West Virginia; and Ed Chenette, DeKalb, Illinois; A. A. Harding and J. E. Maddy, exofficio. Their recommendations were unanimously adopted.

Multiple State Contests

A plan for the division of certain large states, the respective sections to hold annual contests of state contest standards, was discussed. A tentative plan is that any such section within a state holding a contest of ten or more bands, by mutual agreement and without interference to the other sections of that state, will be recognized by the National Association as official. Great distances of travel have made this plan necessary in the state of Texas, where four contests are held. Idaho is confronted with similar difficulties as are some of the other large western states.

Here are the new officers and directors of the National School Band Association. Seated, left to right, Carleton L. Stewart, Mason City, Iowa, 2nd vice-president; "Colonel" A. A. Harding, University of Illinois, Chairman, Contest Committee; A. R. McAllister, Joliet, Illinois, president; Joseph E. Maddy, Ann Arbor, Michigan, Chairman, Activities Council; Wm. D. Revelli, Hobart, Indiana, 1st vice-president. Standing, left to right, James C. Harper, Lenoir, North Carolina; Samuel Burns, New Orleans, Louisiana; Ralph E. Rush, Cleveland Heights, Ohio: directors. C. V. Buttelman, Chicago, secretary-treasurer; G. W. Patrick, Springfield, Illinois; W. H. Terry, Hyrum, Utah; John H. Barabash, Harrison Tech, Chicago; directors.

The solo and ensemble events of the band section will, this year, be held in connection with the National Orchestra Contest at Madison, Wisconsin, on May 16, 17, and 18. This part of the contest will be under the direct supervision of National School Band Association officials. Solo and ensemble numbers, a list of which appears elsewhere in this issue, are selective. Numbers on this list are not to be confused as "required."

Sousa Memorial

The N. S. B. A. Sousa Memorial, which is to be presented to the Sousa Memorial Library at the University, is to take the form of a relief bronze of the late "March King," to be mounted on a bronze base listing certain of the composer's outstanding works and a suitable inscription. The piece is to be paid for out of association funds instead of by popular subscription through a school musician club as originally planned. William Revelli is at the head of this committee.

A boon to conductors of large Class A bands is an arrangement which has been affected with certain publishers to furnish with what will be called "contest editions" a sufficient number of parts to provide one for each stand of two players with the exception of basses, for which six parts will be supplied. The price of this edition will be the full band arrangement price plus the average cost of additional parts. In other words, if a full band score of thirty-five pieces costs \$3.50, this would make an average of ten cents a Fifteen additional parts would add \$1.50 to the price. Smaller bands. however, may still buy the smaller arrangements.

Another plan is to adopt at least one full score number to a permanent list each year, and this number may be used at any time as your selective. Two years (or two contests) will be required to elapse between contests in which it is used. The adoption of this plan will be a great encouragement to publishers in their cooperation with the association.

Instrumental Clinic

The instrumental clinic poured forth its benefit and numerous sessions of intimate discussion absorbed the interest of visiting directors with instructive benefit. Harold Bachman talked on the woodwind quintet and its literature, assisted by the ensemble which bears his name, playing standard quintets from the contest list. There was an edifying session on "Methods of Teaching" under the chairmanship of William D. Revelli, introducing H. A. Vandercook, who gave an inspiring talk, Jas. Miller, and others.



Letters and NEWS

Kansas Clinic

• Eighty-five band directors attended the Second Kansas Pre-contest Clinic held in Emporia, December 7 and 8. An All-Kansas High School Band of one hundred fifty-one members was conducted by George C. Wilson of the Kansas State Teachers College, who organized the band with "Colonel" A. A. Harding of the University of Illinois as guest conductor.

For the formal concert on Saturday evening six numbers were programed and directed by "Colonel" Harding as follows: His Honor March; Phedre Overture; Don Quixote Suite; Revelation March; Morning, Noon, and Night Overture; and The Southerner March. Two numbers were conducted by Mr. Wilson, Oracle Overture and Merry Wives of Windsor Overture.

The band and clinic received much favorable comment from the visiting bandmasters and students.

New York Clinic

● Across the country on the same dates, the annual New York clinic for band and orchestra directors and the Second Annual Conference of the New York School Band and Orchestra Association was taking place at Ithaca College. The concert band of the college performed the clinic work. One correspondent writes: "They do work as fine as that of the (mustn't mention any names) band. Yes, in other words they're darn good."

The program is a veritable basket of choice morsels in the art of music teaching. It is solidly packed boasting many celebrities, including Pierre Henrotte who is a delight to any audience; Harold Bachman who talked on "Selecting Materials"; Harry A. King, director of instrumental music. State Normal School, Fredonia, with an important paper on "Improving the Style and Performance of the High School String Choir": Arthur R. Goranson. director of school bands, Jamestown; George Bundy who solved "Problems in Reed Instruments"; and Herbert Gutstein, on the French horn.

Oklahoma Clinic

● The Third Annual Oklahoma and Interstate Band and Orchestra Clinic, sponsored by the O.B. O. A. is scheduled for January 25 and 26 at Stillwater, Oklahoma. The A. & M. College Symphonic Band will read contest material under Boh. Makovsky, director, with Victor Grabel as guest conductor. The



The All-Kansas Band.
Grouped in front of the picture are (left to right) D. R. Ott, Olathe; Ethan Gill, Osage City; Don Pence, Partridge; Martin Baker, Burlingame; E. S. Sanderson, Newton; Milford Crabbe, McPherson; William Altimari, Atchison; O. E. Kutschinski, Clay Center; Wayne Snodgrass, Eskridge; J. J. Weigand, St. Marys; Alfred Thompson, Beloit; Clark Evans, Attica; C. E. Sawhill, Lawrence; G. Lewis Doll, Minneapolis.

Clinic program also features string, brass, and woodwind ensembles. Orchestra material will be played by the college orchestra directed by Frank Hladky.

Overture Name Changed

● The name of the Overture by George Dasch which the 1935 In-and-About Chicago High School Orchestra will play at Orchestra Hall on March 30 has been changed. It was previously announced as "Fanfare Overture" but is being published as "Youth Heroic Overture."

The orchestra is also playing the "Betrothal Suite" by Eric DeLamarter. This consists of three movements, "Overture," "The Veiled Figure," and "Dance of the Sweethearts."—Merle J. Isaac, director of the In-and-About Orchestra.

North Texas Contest

• Dates for the North Texas Band and Orchestra Contest are set for March 21, 22, and 23 at Amarillo, Texas. The contest will include band, orchestra instrumental soloists, and small ensembles; also marching and drum majoring. Classifications are from

Class A to Class E, the latter being grade schools. Grading will be by the five division rating system. Stancil M. Bagwell, secretary and treasurer of the Association, says they are anticipating the largest and best contest ever held in that section.

Will Broadcast Woodwind Numbers

● Woodwind players in the North Central states will welcome the announcement of a broadcast over the Columbia network of a program containing numbers for the North Central Ensemble Festival to be held in Indianapolis on March 20, 21, and 22.

The Oberlin Conservatory Woodwind Quintet under Mr. George Waln's coaching will take to the air for a thirty minute program on January 28 at 11:00 a.m. (EST).

The program is under the auspices of the Ohio Music Education Association with Mr. Don Morrison as radio chairman. Their wish is to make it an educational venture, which it will succeed in doing only if quintets who are planning to participate at Indianapolis will tune-in at school or at home, and study their parts as they listen. Let Mr. Waln know what you think of the broadcast by writing him direct to Oberlin, Ohio.

Ralph Rush of Cleveland, Ohio, former vice-president of the National School Band Association, has moved from Glenville High and Patrick Henry Junior High Schools of that city to the schools of Cleveland Heights.

My Class for High School Drummers

By ANDREW V. SCOTT

Noted Chicago Instructor

• IF YOU HAVE studied the preceding drum lessons you are now ready to practice the various rolls, the most fascinating phase of all drum technique.

Invariably the prospective student will ask "How long does it take to learn how to make a roll?" The little boy after pounding on a drum for a few moments will say to you: "Show me how to make a roll."

From the little boy to the adult of any age the roll is more fascinating than any other drum beat. Why?

In my humble opinion, it is because the roll is created by the performer each and every time it is played.

"Bah! Nonsense! Tommyrot!" say some of my contemporaries. "You can teach the roll in two lessons." Gentlemen, I am not discussing the "squash," "squeeze," "buzz," or "sizzle" rolls which have been prevalent in our country since the days of ragtime but rather the clear distinct sound of every stroke regardless of duration.

The Scotchman explains the true meaning of the roll when he pronounces the word BURL. Ask a Scotchman to repeat the following sentence: "He was burling on the

drum." Regardless of what nationality you are, you immediately understand that the word burling implies that he was *rolling* on the drum.

Now if I say he was squeezing on the drum, it does not convey to you that he was rolling. What the "squeezer" actually does is to press the sticks by force on the batter head and by a series of rapid pressed strokes forces waves of vibration to act upon the snares, the snares responding to this manipulation by buzzing. For this sort of so-called roll no effort is required.

To create rolls the student must practice earnestly and diligently. Each roll must be practiced in open form. That is, you must start very slowly and by degrees become faster and faster until the roll is closed.

The most important thing is to have patience, don't rush. Pay strict attention to these instructions and others to follow, and you will in time be rewarded by playing a "BURL" and not a "BUZZ."

Stroke rolls get their names from the number of strokes required to produce them. Hence, five strokes are required for a five-stroke roll.

Some teachers call the five-stroke roll a three-stroke roll and a seven a four-stroke roll. This misconception, I believe, is due to the fact that in the five-stroke roll three hand movements are required: LEFT, RIGHT, LEFT or RIGHT, LEFT, RIGHT, but what actually occurs is:

1 2 3 1 2 3

L L R R L R R L L R
1 2 3 4 5 1 2 3 4 5
The top figures denote the hand
movements; the lower figures denote

the strokes—FIVE.

The seven-stroke roll:

1	2	3	4
LL	RR	LL	R
1 2	3 4	5 6	7

You will note that the five-stroke roll is played from hand to hand and can be played by either hand while

STROKE ROLLS, OPEN AND CLOSED



the seven-stroke is played only from left to right. The stroke rolls have been in use for hundreds of years, and although some of them are obsolete, still they form part of the calisthenics every drummer should go through daily in order that he may be able to create better and longer rolls.

The rolis in general use are the five, seven, nine and seventeen stroke. The seventeen-stroke roll is not a hand to hand roll. First practice with the left hand. Then open and close with the right.

Observe accents. They are very important. Always accent the name of a roll. Accent the fifth of the five-stroke; the seventh of the seven-stroke, etc., and in so doing you will in a short time be able to open and close every stroke roll.

M. H. K., Cleveland, writes:

"Is it possible to use four drum majors in the band, and what position should they assume while on the march? Would you have them in single file or have them in a squad of four in front of the band? Can tenor drums be used in the band and if so, how many?"

It is possible to use four drum majors in the line of march but not advisable. However, if one drum major takes full command of the band the remainder could twirl. It would perhaps look all right as far as the spectators are concerned, but I believe that two drum majors are sufficient for any musical organization. One drum major could be in full charge of the band and activities during the line of march while the other drum major could march ahead of the regimental drum major and do his twirling stunt.

Yes, tenor drums can be used in the band and will add greatly to the rhythm as well as blending with the tone of the snare drum, bass drum and cymbals. The beauty of the tenor drums, however, is in the style of playing. A band with four tenor drums, specially painted in school or fraternity organization colors and emblems add greatly to the appearance.

You will realize, however, that the technique of these drums differ from the rudiments of the side or snare drums. You have single and double strokes, single strokes and twirls, double strokes and twirls, double twirls, cross stick beats and of course you will understand that these twirls and beats must be played by all drummers simultaneously. This is where the flash of these drums show up to the best advantage. However, later on in this drum course I shall include rudiments and beats especially written for the tenor drum.



The Evolution of the School Band

• WHAT WAS THE status of instrumental music in 1920? A joint committee of the National Education Association, the Music Teachers' National Association, and the Music Supervisors' National Conference gathered information on this point in 1919. Reports were received from 359 cities in 36 states. Two hundred and seventy-eight, or over threefourths, had orchestras; of these, 128 owned and lent instruments to pu-"No aspect of music instruction," the report says, "is more striking than this as indicating a recognition of the importance of instrumental training in our schools, and it indicates the equal importance and need of trained instructors for high schools, competent orchestral musicians to take charge of instruction for beginners as well as of ensemble practice." Only 88 cities reported bands, but the committee thinks "the number is probably larger since the returns were received owing to the recent extension of military training in secondary schools and the need

of bands for parade and field work." The tenor of this committee's report suggests to the reader that practically all progressive school systems in America answered the queries. In other words, probably not more than 375 cities in the United States were friendly toward school instrumental music in 1920; three-fourths of these had orchestras and one-fourth had bands. The number of instrumental ensembles certainly was not large at the beginning of the decade. As T. P. Giddings of Minneapolis told the M.

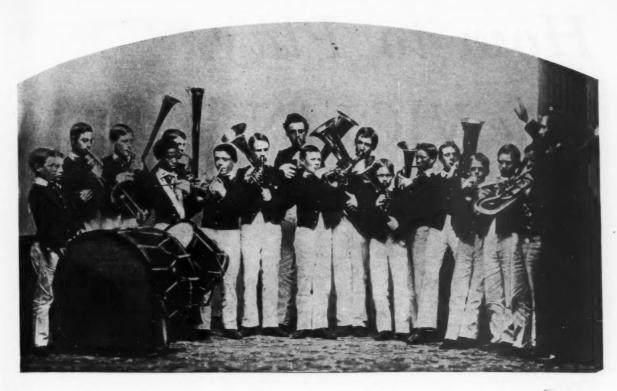
PART TWO

T. N. A. in 1920: "Instrumental music teaching of all kinds, hitherto the exclusive province of the private teacher, is just now edging its way, like many other things, into the school system."

It may seem that the school band has been neglected in this story of instrumental music up to 1920. Therefore, we hasten to point out that early instrumental instruction was important for the band because it laid firm foundations for later development. School bands, of course, existed before 1920, and their early history should be told before the striking growth in the nineteen twenties is recounted.

The first school band on record was the Farm and Trades School Band of Boston Harbor, organized in 1858. Joseph Maddy says he learned to play the piccolo in a boys' band in 1899 and that beginning bands were numerous at that time in the middle west. Edward Birge, on the other hand, makes the statement that the school band movement did not begin to attract attention until about 1910. Other evidence seems to refute Mr. Maddy's claim that bands were numerous at the beginning of the century. For example, Victor Grabel says he organized and directed the first public school band in the whole state of Wisconsin in 1916. "This band," writes Mr. Grabel, "was organized in Richland Center. During its second year it attracted such attention that educators from other cities began to make visits of investigation, often with the result that they were inspired to organize bands in their own schools. A few years later a band contest was organized and held in a nearby locality. At this first meeting there were only about five bands in attendance. But the enthusiasm and interest was such that the directors were encouraged to continue."

This statement of Mr. Grabel's, showing conditions in an important middle western state, certainly indicates a slow growth in school bands before the World War. The reason for this retarded development is clear; there was no large group of school children experienced on wind instruments. Most of the young musicians studied stringed instruments with private teachers and thus provided material for orchestras but not for bands. The demand for wind players being restricted by the instrumentation of the orchestra, it was only natural that more children were attracted to the viols than to the brass and woodwind. To overcome this obstacle many of the pioneer band leaders gave individual lessons to interested boys and girls. This meant that beginnings were difficult and that progress was slow. Organization was aided somewhat by the irresistible appeal which the band on parade, especially in uniform, had for the adolescent child. But the intensive development of the school band



had to wait for the coming of class instruction in school time and for the coming of the band contest, both factors being products of the post-War period.

Although the World War gave the band movement a decided impetus, it remained for the school band contest to heighten the interest thus generated. The first national contest. held in Chicago in 1923, was organized privately by band instrument manufacturers with the avowed purpose of stimulating the demand for instruments. Despite a small attendance of only 25 bands, the contest was spectacular and successful. Managed solely from a publicity viewpoint, however, it brought forth many complaints from school men. These complaints led the instrument manufacturers to ask the National Bureau for the Advancement of Music to sponsor the contests if the manufacturers would supply the funds. The Bureau naturally turned to the school educators themselves as the proper persons to handle such a project. The Committee on Instrumental Affairs of the Music Supervisors National Conference was induced to conduct the contest on the basis of promoting educational values and recognizing the needs of the schools. It was agreed that the Bureau was to administer the contests and to act as executive headquarters.

The Committee on Instrumental Affairs immediately centered its at-

The first school band dates back to 1858 when a band was organized at the Farm and Trades School of Boston Harbor. At the extreme right is shown the leader, John R. Morse.

. . .

tention upon the development of state band contests so that participation might be extended over as wide an area as possible; the national contest was withdrawn until 1926. Interest was stimulated; the number of bands competing in state contests increased from 50 in 1924 to 315 in 1926. No promotional methods were used. The Committee simply recommended the contests and offered prizes; it of course selected the contest numbers and made the rules governing the competition.

The first national school band contest under the new sponsorship was held in Fostoria, Ohio, in 1926. In order to obtain reduced fares on railroads some formal organization was necessary, and thus the National School Band Association came into being. The new association had no concrete objectives until 1928 when at the national contest held in Joliet it was given control over the solo and ensemble contests. By 1928 the

By Lawrence W. Chidester

Instructor in Music.

Director of Band & Orchestra, Tufts College, Mass. number of bands competing in state contests had increased to 520, representing 29 states.

Because of the great success of the band contests and their demonstrated value, a similar movement was inaugurated in the orchestra field. The first national school orchestra contest was held in Iowa City in 1929. Since there was the same need for reduced railroad fares, the National School Band Association was expanded into the National School Band and Orchestra Association with separate departments for band and orchestra. The new organization did not work out well because the annual meetings were held at the national contests and these were in separate places. In 1932, two distinct but cooperative organizations were set up.

Since band contests had the advantage of an earlier start over orchestra contests, they have over-shadowed the latter events. As a consequence, emphasis in school instrumental music naturally turned from orchestra to band. By 1930 the number of bands competing in the state contests had increased to 870 with 38 states represented, and by 1932 the total had increased to 1.050 with all but four states represented. This over-emphasis on band has been recognized by the leaders of the movement, and beginning in 1935 each national contest will be held biennially

(Continued on page 42)

How to Play the VIOLIN

The Fourth of a Series by

Max Fischel

Noted Chicago Teacher of Teachers



• MEMORY "SLIPS" ARE often caused by a lapse of memory, but more often because of the lack of careful preparation of the subject matter. One must actually know the composition, not by ear or fingering, but so familiarly that any part can be written without looking at the music. I know there is a great difference of opinion regarding the way to memorize, and how to teach memorizing. I know of several ways to teach memorizing but the simplest and most successful manner to present the subject to the pupil, in the very early stages of study, is the one that gets the best results, and after trying different manners of presentation, I have found the following system, or whatever you wish to call it, invariably gets the most accurate results.

Before I explain the manner in which I teach memorizing, I will cite a few cases of "memory slips" which were absolutely corrected by using the simple formula that is to follow. I remember a concert given in Orchestra Hall in Chicago by one of the best known violinists who had a "memory slip" when playing the Concerto in E Minor by Nardini. While at lunch before the concert he mentioned to several of us that he heard the Concerto played at a recital in Cleveland and the player "forgot." Before going to the concert hall he again brought up the aforementioned incident and said, "I hope I don't forget in the same place."

I cautioned him, if he were in doubt to take a good look at the music, being sure that this would positively do away with any possibility of him forgetting the particular part of the music that seemed to

worry him. He laughingly said, "I have played this number in public for many years and will forget all about this incident when I get on the platform."

However, he did not forget the incident and on the platform his memory failed him in exactly the same place that he mentioned to us at lunch and he had to walk to the piano and look at the music before he was able to go ahead.

Later he confided to me that he had not looked at the music for a long time and was really playing by ear. Had he taken my advice I am positive this "memory slip" would not have occurred.

Another similar case happened at one of the Chicago Symphony concerts many years ago when Charles W. Clark, the famous baritone, was soloist. During his number he seemed uneasy and although not actually forgetting for the time being, I felt sure he would break down at any moment and he did and had to come to a full stop. Mr. Stock took the score and handed it toward him and wanted him to look at it but rather than do that he had Mr. Stock start at a certain place and go on.

When he came to the place where he forgot previously, the same thing happened again. By this time his accompanist, who happened to be back-stage, came forward with the music and he sang the aria from music and very beautifully.

I felt very badly about this for I knew Mr. Clark was one of the finest artists and, having appeared with him on the concert platform on different occasions, I really knew what he was capable of and also knew that this was the first time such a hap-

pening had ever occurred to him. I asked him how he came to actually forget a number that he had sung so often in public and he also, like the violinist I have mentioned, told me he had really forgotten the music and, having done it for so many years, was actually singing by position and ear. I told him to take the music, study it carefully, and write it as if he had never studied it before. This he did and a number of years later I attended a recital of his in New York and he made a specific point to tell me that he went over his repertoire that he had used for years and actually took the trouble to write much of the music from memory, to make sure that he positively knew his music and text. and could start at any part of the composition and write it from memory.

It is said that the famous violinist. Fritz Kreisler, prepares the programs that he is to use in the coming year. for several months before appearing on the platform, and although he may repeat many numbers that he has used for many years, he studies them with the greatest care and always uses his music so as to positively refresh his memory. His sureness of text gives the great satisfaction and loveliness in his performances. I have heard Kreisler many times over a period of years and always felt his thorough comprehension of the music he performed was due to his careful analysis and study of the text.

A most interesting case of "memory slips" occurred at a concert I attended in which the six performing students all broke down because of a failure to memorize in the logical manner. I took it upon myself to

interview each pupil and found that the same "slip" had occurred at their rehearsals in the studio. After questioning them I came to the conclusion that they had learned their solos by ear and could not write any of the passages because of their lack of visualization of the printed text.

The following manner of teaching the student to memorize has proven from the very beginning most efficient and satisfactory in getting splendid results. I wish here to state that the student, in the very early part of his study, should learn to memorize. The following plan is so simple and so easy to comprehend that the youngest student will learn to apply it as well as the more matured.

Start the study of memorizing when the music is within the student's grasp, never before.

Have the student study the first phrase which usually consists of four measures and rarely more than eight measures.

The phrase must be repeated several times and the student cautioned to observe the music carefully and not to neglect the very important point of visualizing the music and getting a mental picture of it.

When the pupil feels sure of the music, have him try to play it without looking at the notes.

Should the student hesitate in playing the first phrase, or make a mistake, have him look at the music immediately, by so doing he corrects his mistake—not by ear and not by guess, but by an actual mental picture of the music.

After repeating several times, proceed to the next phrase, using the same procedure.

Do not neglect to have the student learn to memorize in the first stages of his study.

The Silent Double-Stop

This title is used for the want of a better one. The Silent Double-Stop really means that the fingers are playing double stops but the bow single notes.

Example 1 illustrates my exact meaning and the reason why this particular exercise is of much value in gaining individual control of bow and fingers.

One is confronted with many obstacles when playing Double-Stop passages found in the different Concertos, Bach Sonatas and Cadenzas and I think the underlying reason is that not enough attention is given to gaining separate control of bow and fingers. Illustration 2 shows how the Silent Double-Stop is used when playing passages in thirds, ectaves and sixths.

Example 3 shows how two octaves can be fingered on the violin with the use of the Silent Double-Stop. Although Silent Double-Stopping has no value from an intonation standpoint, the value derived from this study is clearly demonstrated when playing compositions in which the violin plays its own accompaniment. Exercise No. 32, in Florillo Etudes shows what I'm referring to.

I do not advise the use of Silent Double-Stops until the pupil has played and learned to control his fingers when playing octaves, thirds, sixths, etc. A well-known violin instructor severely criticized the idea of Silent Double-Stopping. I asked him if he wouldn't give it a fair trial with a few pupils and report to me what results he obtained. Several months later he came to me and acknowledged that the use of the

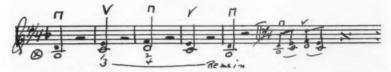
Silent Double-Stop had helped students play Double-Stops in an easy manner.

The article to appear in the February School Musician will deal with the many common difficulties that the student and teacher are confronted with in their daily work and each in turn will be taken up individually.

. . .

Note: In preparing the manuscript for my article in the December issue I made an unfortunate omission of a sentence which spoiled the meaning of the paragraph beginning at the bottom of the first column on page thirteen. This paragraph should have read, in part, as follows: "The reason for an uneven technique often being caused by the lack of strength of each individual finger. I noticed in the playing of fingered octaves by Ceasar Thomson, with whom I was studying at the time in Brussels, his marvelous strength in each finger. This was due to the two-finger scales that he practiced daily," etc.

Silent Double Stops

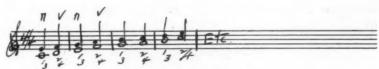


Ex. 1. Play only large notes. Heavy notes to be fingered, but not sounded full 2 beats.

Bow to remain on strings during rests.* Practice on other strings also.



Ex. 2. Octaves. Top notes are silent.



Thirds. Use in different keys also.





Ex. 3. Fingering of 2 octaves when using silent double stops. Finger top notes on E string, bottom notes on G string. Play very slowly. Stop between each note.



JUST Intonation

Being a Discussion of the subject addressed to the Illinois State Band Clinic, University of Illinois, November 23, 1934

By William D. Revelli

• BECAUSE OF THE importance of Just Intonation and its relation to our tuning problems I should like to say a few words about it. Just Intonation is sometimes used, though quite incorrectly, as a synonym for singing or playing in tune. It has a special meaning and use among musicians, altho it is of rather rare occurrence in practical music.

Before the introduction of equal temperament-the process by which all the keys became equally available for practical use, the scale of C Major was

usually tuned on keyboard instruments, in what is called "Just Intonation"; that is to say, the intervals were accurate in so far as they affected the key of C, and approximately so, for a very few other keys on either side of it. But with Just Intonation, absolute purity was unattainable in any two scales on a keyboard instrument unless the number of keys was so greatly multiplied as to add very materially to the player's difficulties. In Just Intonation the relation of successive intervals between adjacent notes of the scales are actually of four kinds, not the simple whole tone and semitone to which the modern system of temperament has equalized them. but major, minor, diatonic, and chromatic semitones. Since the chromatic semitone occurs in no natural scale. we may for the present consider only the other three and see in what way the difference of a major and minor tone affects practical music.

When we examine the diagram we find that the accurate interval between the first and second notes of the major scale is a major tone; that between the second and third notes is a minor tone. The scale may be divided into two tetrachords of apparently similar, but actually different, construction, for in the last four measures the intervals are successively a minor tone, major tone, and semitone. It follows therefore that if the simplest passage be referred first to one key and then to another in the course of modulation there must, in Just Intonation, be an appreciable difference between what appears to be the same interval, as in the diagram the position of D must be slightly higher in the first case than in the second. I realize that such a small difference as this is only appreciable by a trained ear, but in instruments or voices that are capable of performing in Just Intonation the beauty of an untempered chord is unmistakable.

"Instruments of the Violin Family"

The instruments of the violin family, on which the notes are not fixed. can be played in Just Intonation: and the choirs that are in the habit of practicing without the aid of keyboard instruments can be made to realize the difference and to make the intervals really accurate. Occasionally solo singers are found who can adapt their voices to correct intervals. But as a matter of course the frequent modulations in modern music, causing delicate adjustment of pitch to be made at every moment, make it more and more difficult to realize "Just Intonation" in practice. Neither the keyboard on the piano nor the ordinary notation has any means of making clear such differences as I have attempted to explain. Yet, we know that Bb and A# are not the same tone: A# being almost B\ and B\ almost A\.

The truths of "Just Intonation" do not appear to be emphasized as much as they might be by teachers, but in the training of the ear much may be, and no doubt is, done unconsciously. In spite of its tendency to the extreme theoretical phase of music, Just Intonation plays an important part in present day intonation and I believe we will all profit by studying its various problems.

Now to our topic for discourse. I do not believe that I am taking too much for granted when I assume we will all agree that Intonation is one of the most important and difficult phases which we as directors of school music have to teach.

We observe with amazement the abilities of our music students and the rapid progress which our school music organizations have made within the past few years. High school bands, orchestras, solos, and ensembles from all parts of the country meeting in the annual state and national contests have astonished even the professional conductor and musicians with their display of technic, understanding of interpretation, etc. Most of these organizations play the notes, dynamics, agogics, expression, tempo, yet, in many instances in spite of the careful treatment accorded these mentioned phases, faulty intonation creeps in and spoils what would otherwise be a fine performance.

"Seeking Means to Improve Intonation"

What can we do to improve the intonation of our individual players? What I am about to say in answer to that question is to be taken rather literally, because after all they are only my personal views and opinions. Should my deductions be of any benefit to you then I shall be grateful, if not then I shall of course be more disappointed than you.

First: The intonation of your entire ensemble cannot be any better than the intonation of each individual in that ensemble. Therefore it is necessary to work from the particular to the general. It is of fundamental importance that each pupil's musical consciousness be steadily encouraged from the very beginning. He must be made to sing, sing, sing. Tartini said "To play well you must sing well." Perben suonare bisobna ben cantare. In Hobart our slogan is "If you can't sing it you can't play it."

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The beginner should produce no tone upon his instrument which he has not already fixed with his voice, for only thus can he be fully conscious of the precise tone he wishes to produce. If there is no voice, then whistling will serve. The main point is that the pupil must acquire a conscious ear, for to be able to distinguish what is in tune from what is out of tune is by no means enough. He must be able to

say with certainty whether a note is too sharp or too flat; whether it is the right note, and if not then what is the note produced and its relation to the note which should have been produced.

Time and patience spent on the training of the ear will have an ample reward later on, especially if the student is given sufficient time to develon his musical consciousness. I believe we hurry our students too much, that we have a tendency to place technique ahead of musicianship. This is probably due to the rapid growth of instrumental music in our schools and the playing of music which requires technical equipment. One of the penalties we pay for playing too rapidly is faulty intonation. The player is so engrossed in playing the correct fingerings and to "keep-up" that no opportunity is afforded to hear himself. A great deal of our troubles with intonation is caused from the lack of careful attentive listening on the part of the student. He does not hear himself. The ear does not follow thru. He is more or less unconscious as to what tones are coming out of his instrument. I can cite a concrete example of this statement.

During a violin lesson my teacher, pointing to a certain measure, and bringing forth a nice new ten 'dollar bill (this was before depression) said, "The bill is yours if you can sing that measure accurately in tune." Did I? I did not! The passage consisted of intervals of a diminished seventh chord and was entirely foreign to my ear, altho I had practiced it at home several hundred times without actually hearing it once. I had never listened carefully and had not sung it. I was entirely unconscious of its tonality. All things being normal I believe that when our students are out of tune either they know it and can tell you whether they are sharp or flat, or they are utterly unaware of being out of tune, and I also believe that they will usually sing for you just what they have played.

So we can summarize my ideas on intonation from the standpoint of the individual player as this: In order to play in tune he must be able to hear the tone first, he must sing and develop a musical consciousness which will advise him accurately as to the exact pitch of every tone he produces upon his instrument. Intonation is a

problem for the mind just as it is a problem for the ear.

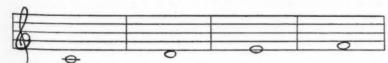
Very few people are truly tone-deaf, just as very few people are color-blind. But many people are accepted as being tone-deaf because their musical consciousness has never been aroused.

"Tuning the Band"

Let us go from the particular to the general. You might ask the question—"How can we tune our bands?" My answer is "You can't." Or you might ask, "How do you tune your band?" I don't. (And you might reply, "So that is why its intonation is so sad.") Seriously, I do not believe much, if anything, is gained by tuning the entire band daily.

It has been several years since we tuned our band as a unit. At the beginning of the fall semester our first few rehearsals are rather sour, perhaps because of the fact that we have not yet tuned each instrument to 440. . I purposely pass up the tuning because of the experience each student gains in learning to tune himself. Oh, perhaps we tune on some chord of an overture or march, but I prefer to tune my band by asking the students whose intonation is not good to play with someone whose intonation is good, thereby citing the difference in pitch to the guilty party. I believe in tuning, and when I say we haven't tuned for several years, I mean that only literally, because I believe we are tuning constantly; each tone should be a tuning-up note, so to speak.

The orchestra with its string family is entirely different in that the strings must be checked carefully, yet again the same problem presents itself. We have seen this picture; the orchestra's tuning is very carefully checked; the violin, viola, 'cello, string basses are systematically gone over; every instrument carefully tuned. The conductor steps to the podium, and the orchestra is off PITCH. What has happened? Many things, yet really only one. They do not hear themselves. The stage manager opens the back stage door, the temperature below zero; or perhaps it's a misty, rainy day and some of the instruments are not of the best; the pitch has begun to drop, and soon the orchestra (especially the strings) have dropped a semitone or more from the pitch to which it was tuned. What does the student do to help the situation? If he is musically conscious he will finger the notes sharp, bring up the pitch. If he has not been taught to hear himself, he will finger the instrument correctly theoretically and yet be badly out of tune. We all know what changing temperature does to our wind instruments, so what is really gained, after all, in tuning our band



Key of C Major tone Minor tone Semi-tone Key of F Minor Major semi-tone

as a unit unless the student tunes nimself first?

Let us take a band at rehearsal. Our student director strikes the tuning bar; the various individual instruments are checked; the sections are tuned. You step to the podium, the band plays a few tuning up chords. They are very essential and every band should use some preliminary chords, not for the sole purpose of tuning up, but for balance, tone quality, control, to arouse the musical consciousness of the student. We next do a march or a selection of some sort. Before the band has played three measures, your ears have detected some tones which are off pitch. You stop the band (maybe) and looking over to the fourth horn player you say, "Your 'E' is a bit flat; sound it for me -no-a little higher, please-yes, some more-up-up-never mind, finger it 1-2 instead of open." The band plays another bar or two. You again stop the band and tell the 2nd trombone that his A or D is a trifle flat (he is not using a short second on playing D in first instead of fourth position, esspecially if it is a long tone). We go a few bars further and remind the cornets that the D on the fourth line is flat. We may suggest they use 1-3 valves on some of the instruments that are unusually flat. Next measure has a low D and you know its always sharp basses, and baritones are having trouble on extreme low notes usually

We reach the trio. The first strain is written for woodwinds in the lower register. The first tone is E, first line, and is generally flat. You ask the clarinets to press the G sharp key, raising the pitch slightly. The throat tones are inclined to be flat because the student thinks he must relax on the low register. B, third line, is nearly always flat and needs considerable humoring. E fourth space is usually flat and needs an alternate fingering. The F is also flat because of its close relation to E. The first A above the staff is always flat and needs either alternate fingering or considerable humoring and so on. The flute is flat on E-F-and requires the raising of the head to lift these tones. The high notes are sharp generally because of over-blowing, because of a weak embouchure caused from lack of systematic practice on long tones. The oboe's low tones are flat because the student puts his head down and places too much of the reed in his mouth. His high tones are sharp because of extra pressure he needs because of a weak embouchure. The bassoon needs individual fingering. No two fingers just alike and no definite fingering can be followed on this instrument. Some of the aforementioned

(Continued on page 38)

OVERCOMING Faults Common to TRUMPETERS

By JOSEPH L. HUBER

After 25 years of intensive teaching.

PRACTICE! WHAT DOES this word mean to the average music student? To most of us it means spending an hour or two each day, repeating certain sounds, seemingly difficult fingering or making a loud noise and then feeling satisfied that we have accomplished something. In ninety-nine cases out of every hundred this practice time is practically wasted and in this series of articles I will endeavor to show you why so little progress is made after putting in so much thoughtless practice. My convictions are gained through twenty-five years of teaching, both private and collectively, and instructing large bands. These articles will also apply to both band and orchestra practice.

Every activity with which we are associated must have an intelligent beginning, and we are usually judged by our first move. If we witness a race and one of the runners gets off to a bad start, it generally means defeat to that runner. So it is in playing a band instrument. The most important point then, is learning to start your first tone pure and clean, just as a hammer striking a bell. In order to do this you must understand the principles that govern the start of a tone, known to musicians as the attack.

The attack is produced very simply by holding the breath, thereby causing compression in the chest, and placing the tongue up and forward in the mouth, hermetically sealing the throat. When this is properly prepared, the player simply jerks the tongue down and slightly backward, not making too long a stroke, but very vigorously. If everything is properly watched, such as holding the breath, placing the tongue and the quick downward jerk, you will get a sudden concussion of breath in the mouthpiece, which will produce an instant tone, not preceded by wind or other foreign noises. Of course you must learn to listen to each attack and detect whether it is a pure, clean starting of the tone. The first attack of every phrase is vitally important and must be watched constantly. There are many other forms of attack called articulations, but I will treat these later. The student must learn to listen, persistently, in



his practice, as imperfections must be detected before they can be corrected. No matter how well you play anything, just remember that it is never perfect, and there is always room for improvement. Thus, through listening attentively to your playing at all times, and to every note you play, it is possible to find some imperfections. In my teaching, I continually call the players' attention to the greatest attainment of all achievements—listening for imperfections.

There is a vast difference between hearing and listening. One might hear perfectly and yet be a poor listener. This requires a great deal of consecrated effort, and I really mean consecrated, not concentrated. I use this word in regard to music and its practice. As an example, one might be reading a book or newspaper when some noise is heard. Someone may ask, "Did you hear that?" and you will invariably say, "Yes." Then the question, "What was it?" is asked and you will reply, "Oh, I wasn't listening." This proves that we can hear ourselves while practicing but most usually we are not listening and, therefore, not detecting our faults. Therefore, we are continuing to practice many common mistakes. This sort of practice will only imbed bad habits more deeply, and when some competent instructor points them out to you it may seem,

(Continued on page 35)



All her training on the piane, which Billie Deditch of La Porte, Indiana, began at a very early age, was received from Mrs. Leon Schnewind. Billie won her way to the 1934 National Piano Solo Contest where she placed in the Second Division. She is a sophomore in high school.

"TIME" · · · for Pianists

By THEODORA TROENDLE

Pianist, Composer, Artist Teacher, De Paul University, Chicago

● IN THE LAST issue of THE SCHOOL MUSICIAN we discussed the value and beauty of tone control and that its importance with even the very young student should not be overlooked nor deferred, and of almost equal importance, in making piano pieces sound, is rhythmic feeling and understanding.

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The young student is apt to confuse time with rhythm. Correct time is mathematical, carrying out the number of beats and correct duration of notes indicated by the composer, but rhythm is a subtle something, a pulse and feeling not easily defined, but so painfully noticeable in any musical performance when lacking.

An example of how elusive is rhythm is our American dance orchestras. Europeans cannot master it. All the best dance orchestras in London and Paris are American, and if you ever heard a French orchestra try to play American jazz, the difference would be apparent immediately. Thus only the Viennese or those steeped in the traditional rhythmic conception of the waltz can give just that inimitable lilt that has made the Viennese waltz famous. The same is true of the Hungarians or any typical nationalistic rhythm.

A classical example might well be Toscanini's rendition of Ravel's "Bolero." Thanks to the radio many of you have probably heard it. But it is not only in dance music that rhythm plays such an important part in the interpretive soul of a composition nor in pieces such as the delightful overture to a "Midsummer Night's Dream." Compositions of a slow, quiet, reflective nature have rhythmic problems just as difficult, With a piece such as a Chopin nocturne the chief concern is the correct inflection which is more tone control than that of rhythm, but that elusive something that will make a nocturne seem to float with the wavering delicacy of thin gauze under the hands of one performer may, under different treatment, have a heavy sound, though the tonal control may be beautiful and well balanced as if the "yeast had been omitted from the dough."

Rhythm, on reflection, is one of the earliest conceptions of man. In primitive times the beat of the surf upon the shore, the ripple of brooks, the moan of winds in the forest led to his earliest experiments in self-expression. Thus the tom-tom and primitive rhythmic instruments were in use long before he began to experiment with tones.

Another matter to consider for the student who would develop a sensi-

tive ear to the ever unfolding beauties of the art of music is the rhythmic necessity of breathing. All music in the more highly developed sense had its origin in the human voice—stringed instruments which must be bowed and wind instruments which like the voice must depend on lung control, evolved in the attempt to imitate the voice.

A pianist must be ever conscious that though his instrument requires mechanically neither bowing nor breathing, he must be acutely and sensitively conscious of the necessity to do both. In trying to form an attractive conception of a new piece. it is a good idea, if it is nocturnelike in character, to sing the melody many times listening attentively to where the natural rhythmic inflection or pulse occurs. In pieces of a livelier nature, try to play the main themes on an imaginary fiddle. It doesn't matter that you know nothing of fiddles; with a little imagination and observation you can imitate a bowing arm pretty accurately.

Let us take, for example, "The Blue Danube Waltz." The long first beat would be the attack and down beat, the short third would be on the up beat. Try it. It's so much more fun than mechanically playing in time and letting it go at that.

Caves dropping By MARIANN PFLUEGER

All our News Reporters and Sub Agents have started off the new year with a whiz and a bang. In fact we've had to double our baton and tuning bar orders. As for news and pictures, don't waste a minute in sending them in. Get that material to us right away. Don't delay. I'm waiting for it.

Another S. M. Twirler

Donald McKamy of the Monmouth, Illinois, High School Band is the next

in our S. M.
Baton "Hall of Fame." This baton was earned, as I presume you all know, by getting thirty-five one year subs to The SCHOOL Musician at sixty cents a year.

Don is a freshman in the high school, so will have three more years to show off his fine baton and



O. T. C. training.

William D. Lynch is director of instrumental work in the Monmouth Public Schools, and has been director of the band for four years.

Our Standby

All the crowd is cheering. He's over for a touchdown. Six points for our side. The band strikes up the school cheer song. At the half the band marches on the field, forms the letter "R." The score is tie. The band begins the fight song. They furnish the necessary fire to win the game.

(Scene changes.) It's hot. It's ninety in the shade. It's Memorial Day, and the band is out to parade through town and to the cemetery. They sweat but never grumble; it is part of their job.

It's all in the life of the Rockford, Illinois, Senior High School Band.

Stunts to You

For a stunt night program the Lenoir, North Carolina, High School used the combined efforts and talent of the piccolo. saxophone, and drum major classes. A piccolo duet was given by Marian Stone and Helen Maynard. The saxophone quartet, composed of Paul Angley, Carolyn Turner, Frances Maynard, and Margaret Setzer, played several numbers.

At the close of the stunt, the entire drum majoring class was on the stage doing various tricks with their batons. Those in the drum majoring class are Thomas Parks, Billy Parks, Thomas Magill, Bill May, Jasper Bost, Frances Stone, and Jewel Barlowe. James C. Harper is band director at Lenoir.

Santy Stops at Central

Santy visited the faculty of the Central High School of Kansas City, Missouri, and left Mr. Schlager, bandmaster, a new baton. Three cheers for Santy.

Out for 1st Div.

Wilburn Bonnell of Harvey, Illinois, is up and at his trombone solo playing right

at this minute, as Wilburn is going to do his best to make First Division at the National.

His contest career started when he was in eighth grade and won first place in the district contest. When in high school, he placed in the First Division in the district contest for three successive years. And then came the State Contest, with a First Division rating. At the National

he placed in the Third Division.

So expect to see Wilburn at Madison this spring, and we shall hope to see his name listed among those on top.

Stockton Entertains Elk Horn

String quartets and the Troubadours of the Stockton, California, High School presented a program of Christmas carols and songs on Sunday afternoon, December 16.

Members of the girls' string quartet assisted in a Christmas program presented by the Parent-Teachers' Association of the Elk Horn Grammar School. The Elk Horn Grammar School is only a one-room country school, and most of the students have never heard a 'cello or viola, so



you can imagine what a pleasant surprise it was to the Elk Horn students to have the Stockton string quartet come out and entertain. Frank Thornton Smith is in charge of instrumental music at Stockton.

A-S-B. Coming to El Dorado

Plans are being made for a celebration in El Dorado, Arkansas. Reason: The All-State Band is coming to town. From February 7 to 9 two or three hundred boys and girls, the elite of band musicians throughout the state, will meet at El Dorado to take part in the All-State Band.

And we must say that said two or three hundred boys and girls are in for a good time, judging from the concerts, parades, and everything else that is being planned for them.

First Broadcast

On December 1, 1929, the Central High School Orchestra of Lonaconing, Maryland, entertained for the first time over the air when they broadcast from station WTBO in Cumberland.

First-Class Drummer

One boy who knows his drums is Boyce V. Smith, a junior in the Roosevelt High

School of Chicago. Boyce started beating the drum around that early age of nine, the age when all boys love to play soldier. Previous to this year Boyce was a member of the band for two years, but, on account of his studies this year, his program could not be arranged to include band.

At the 1934 National Drum Solo Contest in Des Moines, Boyce placed in the First Division. We

expect to find him again listed among the First Division winners in the coming National Contest—May 16, 17, and 18 at Madison, Wis. Don't forget the date.

Pine Bluff, Arkansas

Frank Chalmers, News Reporter

Picture No. I New officers of the Pine Bluff High School Band are Frank Chalmers, president; Norris Wiley, vice-president; Charlie Knox, sec'y-treas., and J. B. Wilbanks, drum major.

Both the senior and junior high school bands of Pine Bluff are under the direction of R. B. Watson. At the 1934 State Contest the senior band won first place in Class A, and the junior band first place in Class C. Out of twenty-six solos and ensembles entered in the State Contest, Pine Bluff won thirteen first places, seven second places and two third places.

. . . Musical Newton

Picture No. 2

For the past three years the Newton, Kansas, Senior High School Orchestra has won a rating of good in the Kansas State Contest in the Class A division. This year the orchestra has increased to ninety pieces, and their aim next spring is to

make a rating of excellent.

E. S. Sanderson, director of the orchestra, also has charge of a ninety-four piece senoir band, a junior orchestra of ninety-five, two grade school orchestras of sixty-five and sixty pieces, and one hundred and fifty enrolled in the beginners' classes.

Chester, West Virginia Elsie Jennison, News Reporter

Picture No. 3

For the past four years the Chester, West Virginia, High School Band has won cups in the Ohio Valley Band Contest, and the cups have been for first places. In 1934 this Class B band won first in both playing and marching. These sixty members are under the direction of Howard H. Cochrane.

The Chester High School Band has been very active since school opened, playing in many towns for celebrations. And when it comes to "sub-getting," the C. H. S. B. is right there, too. Having already supplied their drum major with an S. M. Baton, the band is now out to win the B-flat tuning bar, and we expect that by the time you read this item, the new tuning bar will be hanging in the Chester Band Room.

Evansville, Wis.

Phyllis E. Smith, News Reporter

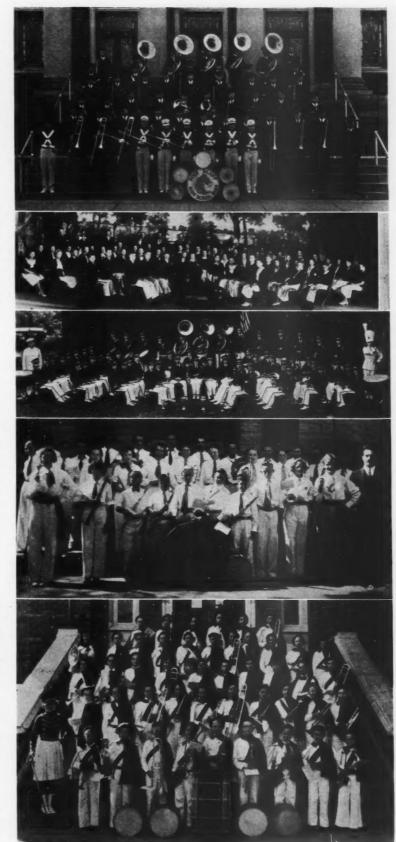
Picture No. 4
Now starting on their second year of organization, the Evansville School Band is out to do bigger and better things, and the Board of Education helped them by adding a string bass and sousaphone to their instrumentation. In the spring of 1934 the band won first in Class D at the District Tournament, but was unable to finance themselves to the State Contest.

The band has given several concerts, and played at football and basketball games, and pep meetings. Russell L. Moberly is both organizer and director of this band. (Remember Mr. Moberly as our host at the 1933 National Orchestra Contest, Elmhurst?)

Hats Off! Picture No. 5

Hats off to the El Dorado, Kansas, Junior Band! This 52 piece organization is made up of boys and girls from the grade and junior high schools. Betty

(Continued on page 28)







Beauty PLUS

Beginning upper left: Sixteen year old May Martha Clament of Proviso Twp. H. S., Maywood, Ill., 1st Div. Nat'l Piano Solo Contest.

Jean Miller of Sturgis, Michigan. Solo clarinetist with S. H. S. Band. 4th Div. 1934 Nat'l Bb Clarinet Contest.

Candace B. Arsers plays tympani in Osage, Iowa, High School Orchestra and snare drum in band. 4th Div. Nat'l Snare Drum Contest.

Maxine Riddle, bassoonist of the Odebolt, Iowa, H. S. Band. 3rd Div. Nat'l Solo Contest. Member of band, orchestra, woodwind quartet, and church orchestra.

Helen G. Dobler, Denison, Iowa. 4th Div. Nat'l Bassoon Solo Contest. Expects to participate in 1935 National.

Inez Eberhardt of Wahoo, Nebraska, 4th Division of the Nat'l Bassoon Solo Contest. Plays with Lincoln Symphony Orchestra; first bassoonist in Wahoo Band and Orchestra.

* Dorothy Colton, violinist, of Vermillion, South Dakota. 1st Div. in 1933 and 1934 National Solo Contests. Plans to enter 1935 National.

Irma Mortensen, marimba, South High School, Omaha, Nebraska, 2nd Div. et the Nat'l Contest. Also plays 'cello, double bass, and pipe-organ.

Delpha Gildehaus, 3rd Div. winner in 1934 Nat'l Flute Solo Contest. Plays flute in Atchison, Kansas, H. S. Band.

* * Martha Laura Gruver of Ottawa, Kansas, 1st Div. both the 1933 and 1934 National Violin Solo Contests.

* Fifteen year old Velma Roberts of Iowa City, Iowa, placed in the 3rd Division of the National Bass Clarinet Solo Contest.

Mary Strong (left) and Helen Crane, clarinet duo, 3rd Div. National Ensemble Contest.

Betty France of Eads, Colorado, 3rd Div. Nat'l alto clarinet winner. Also plays solo Bb clarinet in Eads H. S. Band, and piano.

A 1st Division winner in the Nat'l Piano Contest was Connie Clare of East H. S., Aurora, III. Also plays marimba.

Louise Seidl, harpist, 1st Division Nat'l. Belonged to Council Bluffs, Iowa, H. S. Bend and Orchestra for three and one-half years.

Jeanne Lawrence of El Dorado, Kansas, went to Net'l Piano Contest as alternate and made 2nd Division.

* Marie Schmidt of Algoma, Wisconsin, 5th Division Flute Nat'l. Marie also plays piccolo and oboe.

Rosalie Schnewind of La Porte, Indiana, 2nd Division of Violin Nat'l. Now a junior in high school.

* Marjorie Julian of Vermillion, S. Dak., 2nd Div. of the Nat'l Contest of 1934, her first year of solo contesting.

Carolyn Reed of Logansport, Indiana, pianist, 2nd Div. of the Nat'l Solo Contest.

Louise Schmidt, cornetist of Red Wing, Minnesote, 3rd Div. at the 1934 Nat'l Solo Contest.



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YOUR DEALER OR WRIT

Eavesdropping

(Continued from page 25)
Tramill, only twelve years old, is the drum major. This is her first year at it, and she promises to do a good job. Her costume is of red and white, as are those of the band members.

Up and on the drill you'll find the El Dorado Junior Band three times a week at 7:45 in the morning. Dorothy Jean Feder, high school drum major, is in charge at this time. However, R. W. Wallingford is instrumental music director in the schools.

And you should see the band on the march! They're the envy of every musical organization in town.

. **Election Time**

New officers of the Central High School Orchestra of Flint, Michigan, are: President, James Reynolds (reelected); vice-president, Minota Young; secretary and treasurer, Bruce Rowell (reelected); business manager, John Bishop; librarian, John Suiter (reelected); and assistant, Karl Hawkins. The meeting will now come to order.

. . . Traverse City, Michigan

Elaine Hubbell, News Reporter

You remember that plans were being made for a new high school building in Traverse City and that all the band and orchestra members had their fingers crossed, hoping that a sound proof and acoustically treated music room would be included. We believe that all the members must have been good boys and girls all year round, as Santa brought them the good news that they were to get their cherished music room.

They say that variety is the spice of life, so the Traverse City instrumental organizations have made up a violin ensemble, brass quartet, clarinet quartet. and a German band to add variety to the music lover's ear.

What a Girll

Little Marion Gardner, eight years old and in third grade, passed the entrance

examination to the junior high school orchestra with a grade of 91. Marion is attending the Grand Junction, Colorado, Grade School and has taken lessons from Lawrence Sardoni on the violin for two years. Marion does quite a bit of soloing.



These entrance examinations are given by the high school music director in Grand Junction, William H. Gould, and are given to students in the lower grades in order to build up the high school orchestra in years to come. . . .

Elkhart, Indiana

Lois Smith, News Reporter

Two fall concerts have been given by the Elkhart instrumental organizations, one by the ninety piece band and one by the eighty-eight piece orchestra. The style of printed program has this year been changed somewhat. Besides giving You'll Play Better with a Selmer

Headline News

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With even the finest products one must let people know about them. Mr. Selmer thought we should sell this clarinet at \$125.... but, I told him I was sure we would sell many

more if we could reduce the price to \$100.... that the extra production would bring the costs down....l hope my deductions are right.

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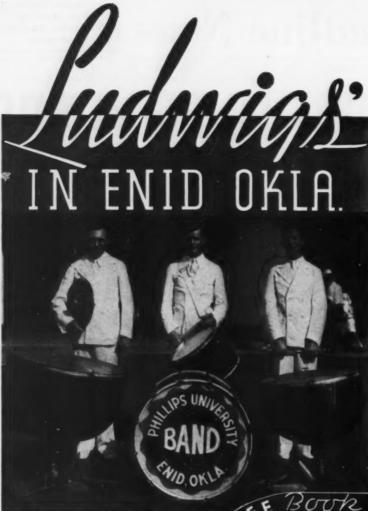
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25, 1934.)
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the name and composer of a piece, a short synopsis of the story of each piece is given. In this way the audience can better understand the playing of the num-

(It was to the 1934 National Orchestra Contest that ye Eavesdropper accompanied the Elkhart High Orchestra, and said Eavesdropper has now received an invite to go with the orchestra to the State Contest in Evansville.)

Hope, Arkansas Geraldine Van Sickle, News Reporter Seven months old and with an enrollment of twenty-four members-seventeen boys and seven girls-the Hope High School Band is hoping for a promising new year. But hoping is not the only thing the band is doing. The members are getting down to harder and more practice. In fact the band has already made quite a name for itself, appearing at all this season's football games and at the welcome at El Dorado for "School Boy" Rowe. All you baseball fans know . . .

It Won't Be Long Now Expect to find Myron S. Mikita of Effing-

ham, Illinois, listed among the National

Solo Contest winners in a few years. Myron is an excellent Eflatclarinet player right now, but he is not eligible for high school competition. He is still in grade school.

It was at the State Grade School Contest last spring that Myron participated, and placed in the First Division of the con-



test for E-flat clarinets. We're all for you, Myron, and will be looking forward to seeing your name listed among those 'way at the head of the list. Good luck to you!

Camden, Arkansas

Dorothy Linebarier, News Reporter A band music club has been organized at the Camden High School for all band members. Meetings are held the first Tuesday of each month at the Chamber of Commerce rooms. Dues are five cents a member.

Now the band is in deep, preparing for the State Contest to be held some time in April at Hot Springs. (Don't blame the band for wanting to go to Hot Springs. Would like to go there, too.)

. . . New Togs

March 3 can't come any too soon for the band members of the Lincoln, Ne-braska, High School Band. For on that date they're to blossom out in new uni-forms, at a vesper concert they're presenting. Bernard Nevin is the director. . . .

Here Comes the Bride

One of the main features on the Yuma, Arizona, Union High School Band concert program on December 7 was a mock wedding with appropriate music accempani-ment. To the tune of "A Ragtime Wedding" Bob Smith, the bride, married Eddie Canepa, the groom. Woodrow Fullilove was preacher

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Among the numbers on the program were "Bells of St. Mary's" and "The World Is Waiting for the Sunrise," played by the trumpet trio: Eddie Canepa, Glen Lozar, and Clay Bennett. . . .

WCAE Broadcasting

On December 8 the Mt. Lebanon High School Band of Pittsburgh, Pennsylvania, gave its fourth radio broadcast of the season. Each and every member's name, and the instrument played, was announced on this program, going through station WCAE on the NBC hookup. Jack Fleischauer gave an excellent trumpet solo, "The World is Waiting for the Sunrise," ac-companied by Dorothy Vogel. Seniors of the band all student directors were honored by each directing a number.

Audrey Bradshaw, one of the student directors, composed a snappy march which she completed just seconds before the broadcast. In fact the ink on the manuscript was still wet when Audrey directed this number.

The program opened and closed with numbers written by the director, A. S. Miescer. "Blue and Gold." the school colors, and "The Mt. Lebanon High School

He Saw, He Took, He Conquered

Ask Caesar Alexander of the Martinez, California, High School Band if the S. M. baton isn't worth it. Caesar had been the star snare drummer of his band, but now he is in training to lead the band this next year. He practices twirling forty-five minutes every day, and has already mastered most of the fundamentals so well explained in the instruction manual.

We'll all be wanting to see the Martinez Eand on parade with Caesar in the

"Bolero" by U. of N. D. Band

Their Annual Fall Convocation Concert was given by the University of North Dakota Concert Band on December 6, under the direction of John E. Howard. Among the numbers on the program was the popular "Bolero" by Ravel. The "Bolero" was first presented in America the New York Philharmonic Orchestra in 1929.

Only Started

Twelve-year-old Arthur Zuelzke is a clarinetist in the Fostoria, Ohio, High



Due to the fact that Arthur is yet in grade school-now in eighthhe has never participated in a National Contest. In

the 1934 State Grade School Solo Contest he won an excellent rating. His contest number was "Tramp, Tramp," by Goldman.

Arthur's greatest ambition in life is to excel in the art of playing the clarinet and to become a professional musician.

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Ave Verum
Carlotta, Waltz
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Dainty Daisies
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E. E. Smith is his director at the high

Lake Geneva, Wisconsin

James Rome, News Reporter Their first winter concert, under the direction of their new bandmaster, Edwin C. Schmidt, was presented by the Lake Geneva High School Concert Band on December 17. The program ended up with "A Hot Time in the Old Town Tonight." Then the band mothers sold some of their delicious home made candy that just melted in your mouth.

At all football and basketball games at which the band played, said teams always won the game. Moral: Get your-self a band and win the football champion-

ship.

Santy Goes Modern

The Rocky Mount High School Band of Rocky Mount, North Carolina, got all spruced up and went down to the airport, en masse, to meet Santa Claus on December 4. So Santy has given up his reindeer for an airplane! Wonder if Santy gave everyone just what they wanted.

That evening the band gave a half hour program over radio station WEED. E. A. "Spud" Parker is the director. . .

Clef Club Party

Those who furnished the entertainment for the Clef Club of the Lincoln, Nebraska, High School at their Christmas party were: Willard Mertz, French horn solo, "Elegy"; Irving King and Jan Delatour, vocalists. Malcolm Hays was in charge of the program; Jane Ellis of refreshments; and Jean Simmons of games. A good time was had by all.

N. H. S. B. Helps Present Letters

Under the direction of Raymond W. Jones the North High School Band of Des Moines, Iowa, presented two programs early in December, at which football, golf, and tennis letters were awarded to all those who earned them.

Lancaster, New York

Marion Hesse, News Reporter Latest news flashes announce that Ken-

neth E. Scheifla is the president of the Lancaster High School Band, and not only that, he is assistant conductor and topsergeant of the band. Kenneth plays the E-flat clarinet in the

hand. With so many duties to perform, we can just picture Kenneth making one mad dash from here to there and back

again. (Attention, N. R.: I am sure President Scheifla would back you strongly and give

you a lot of support in a campaign for a tuning bar. Your band must be in tune for the spring events. Get down to brass tacks now, and before you know it you will have the necessary fifteen subs for your B-flat tuning bar. Let's go!)



"THE BACK PARLOR"

Reserved for Band and Orchestra Parent Clubs

Christmas Party, Sturgis, Michigan

The Band Mothers' Club of Sturgis Michigan, gave an elaborate dance on December 24 to the band members and alumni in the banquet room of the local hotel. H. G. Kerchner acted as master of ceremonies to the hundred fifty guests.

Assisting in the planning of the event were Mrs. Kerchner, Mrs. Jacobs, Mrs. C. E. Sullivan, Mrs. C. Stadfeld, Mrs. Margaret Taylor, Mrs. H. Rodgers, Mrs. E. Studeman, and Mrs. L. Grubaugh.

That the interest of the alumni remains intact is substantially borne out by their urge upon Director P. S. Wheat to let them sit in for a concert with the present band. This was arranged for December 31

The gold medal awards for the band members, for their First Division victory at Des Moines, were to have been presented at the Christmas party, but the package was evidently delayed in the seasonal rush of mail and did not arrive in time. They will be presented at some other occasion with suitable ceremony.

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Cake Walk at Hobart

● Our Band Mothers' Club does not have the band give concerts to make money. Mr. Revelli uses the money from concerts for instruments and music, and we do other things to make money for uniforms and contest trips. We bought new uniforms for the band in the spring of 1932, and during the year 1933 paid one thousand dollars on them and at the present time owe \$200 more. We haven't done anything spectacular to make money. Dinners, bake sales, candy at basket ball games and band concerts, an ice cream social in the summer, small amounts continually coming in heap up, and our club ladies certainly do work, and work together.

The one outstanding thing we did last year was a "cake walk." Will be glad to give details to anyone. The mayor let us block off a part of Main Street, and the band played. We made \$65 in one evening. At dinners we make from \$35 to \$50.—Mrs. L. G. Chrisman, President, Band Mothers' Club, Hobart, Indiana, (Dec. 12, 1934).

Englewood, Colorado, Has Fine Constitution and By-laws

This Band and Orchestra Parents' Association was organized almost simultaneously with the musical organizations themselves. Both parents of any child in the junior or senior ensembles are automatically members. One of the purposes of the monthly meeting is to give students an oportunity to perform in public. The club has an excellent constitution and by-laws, copy of which will be sent to anyone on request.

Annual dues are one dollar in advance, or ten cents a month. The director of the band or orchestra is permanent vice-president, and there is an Executive Committee, including the officers and the board of three directors which guides the activities of the association.

A short article like this cannot begin

to include the value of an organization of this nature. Every parent who belongs to the organization becomes a strong booster for the department and a strong advertiser of the merits of instrumental instruction. A strong group of this nature becomes an impregnable unit which resists any possible curtailment of either the instrumental budget or teaching staff. The Association as a whole controls and helps to mold public opinion favorably toward music as a whole. It also forms



Mr. W. A. Tremmel, president, and Mrs. John Schuck, treasurer, of the Englewood, Colorado, Band and Orchestra Parents' Association.

a valuable point of contact between teachers and parents.

In our own situation, the Parents Organization has contributed much to the school in a financial way. Two years ago it purchased a set of uniforms for the band costing about five hundred dollars. Last year it purchased six hundred dollars' worth of musical instruments which the school needed. All the instruments belong to the unusual class, such as oboe, string bass, etc. The present officers of the Association are W. A. Tremmel, president; Director H. K. Walther, vice-president; Mrs. Arthur Green, secretary; Mrs. John Schuck, treasurer. The charter officers of the Association were: Mr. C. L. Maddox, president; Mrs. S. Dreher, secretary; Mr. N. H. McLellan, treasurer. This year at the first concert of the band groups beautiful awards in the form of blue and white chenille letters in the shape of lyres with the school initials in them were given to the twelve highest ranking players in both junior and senior high school.

All parents and Mr. Herbert K. Walther, director of music in the Englewood public schools, feel that this organization

(Continued on next page)

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Arranged by Quinto Maganini

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has been of inestimable value both from the standpoint of moral support and financial help to the school instrumental department.

Traverse City Band Mother's Club Traverse City, Michigan

On November 13 our band director, Mr. Kalember, called a meeting of all mothers of band members to discuss plans for or-ganizing a Mothers' Club. After he had read some articles to us from the School Musician magazine, we decided it a worthwhile movement and proceeded to or-ganize. After the election of officers, the President, Mrs. Martinek appointed Mrs. DeLong as Finance committee Chairman, she, choosing her own committee, and at once went to work. The first of her activities, and only one as yet, as we had been organized about two weeks, was a carnival held in our Senior High School, Friday evening, November In this were included a corn game. fortune telling, ice cream, candy, country store, and several other attractions which complete a carnival. We cleared from this \$79.34, which made us very happy.

As our band is equipped with one of the finest uniforms in this part of the state, our money is being used to buy instruments, the first to be two French horns to be used by the band.

Our organization is unanimous in extending a hearty invitation to the mothers of the Senior Orchestra members to join us as members, thus making us of greater service to our music department. Mrs. Gladys Wysong, Secretary, Dec. 10, 1934.

. . . Harder to Stop Than to Start

I truly welcome this opportunity to encourage any other organization contemplating forming a Band, as I can assure them that the citizens, as a whole, in any town really want a Band, but are very prone to "let somebody else" do it, so that the idea may jog merrily along indefinitely, and there is still no Band. However, as President of our P. T. A. last year and this, I have been so ably and enthusiastically assisted by others as anxious for a Band as I am, that we have overcome many obstacles and hindrances

For instance, the School Board did not feel financially able to maintain an Instructor, so I appointed a Band Committee, and we found that there were enough parents willing to contribute to the Band Fund each month to supply the very modest salary the young Bandmaster asks. Also, the P. T. A. has a balance left over from last year of \$50 which they have donated to the Band Fund; the High School girls staged a Tag Day on a recent election day, netting \$61.50; a few mem-bers of the Band Committee solicited contributions totaling almost \$20, and with other volunteer donations, the Band Fund is well on the way to reaching \$200. A little later we will give a minstrel for the benefit of the Fund, which we hope to raise to \$500 by the middle of February.

In this way we can purchase the larger instruments for the Band and can start off with as little delay as possible, and I feel confident that the School Board will realize and enjoy the benefit of the music to the extent of helping us to pay a nice salary next year. In fact, once a band is organized and playing I believe it would be harder to stop having one than it was to start.

With best wishes to all other Band Enthusiasts, I am, Mrs. Rollin J. Sloan, "Pinecrest." Starkville, Miss.



Jack Dalby, Baritone 1934 National First Divisioner Topeka, Kansas

(Picture on cover)

 Among the seven First Division winners of the 1934 National Baritone Solo Contest was Jack Dalby of Topeka, Kansas.

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Jack, seventeen years old and a junior in the Topeka High School, first began his "baritoning" in 1929 when he bought a horn. He took a few class lessons and then played with both the Boswell and Roosevelt Junior High School Bands. Two years later he persuaded Leo Horacel, first baritonist of Marshall's Band, to teach him in private lessons. Jack advanced quickly and in 1933 was holding second baritone chair in the Topeka High School Band, playing many solos in school programs.

Then in 1934 came the grand and glorious climax of his musical career thus far—first place or division in all

baritone solo contests entered, and not excepting the National.

He is now first baritonist of the Topeka High School Band, and in the Kansas All State Band, held on December 7 and 8 at the State Teachers College in Emporia, also played first baritone. This band was under the direction of "Colonel" A. A. Harding.

At the National Music Camp this past summer Jack soloed "From the Shores of the Mighty Pacific" by Clark with the band accompanying. He also studied trombone under M. T. Osbun while at camp.

Jack is the proud owner of a SCHOOL MUSICIAN beton end, besides being first beritonist of his high school band, is also its drum major. Jack is twirling drum major of the V.F. W. Bugle Corps.



Overcoming Faults Common to Trumpeters

(Continued from page 22)

at the time, almost impossible to overcome them. In my experience teaching brass instruments, I have contacted more than three thousand pupils, and I have not found one who in my judgment actually knew how to practice intelligently.

A conscientious, competent instructor is only a guide to the student and it is his duty and desire to prevent the player from creating bad habits, as the student must do all of the real building in his private practice. An instructor cannot do the building, he is merely the supervisor. All he can do is to offer explanations and prove that they are logical and basically correct, then do his best to have the student follow his directions to the letter. No teacher can invent fundamental basics. Therefore, everyone studying a wind instrument must work out these basics according to natural laws.

We have now dealt with the most vital point in correct practice—that of listening. The many varied forms of attacks or articulation will be discussed in additional articles. This will be followed by the proper use of the breath, development of the lips or embouchure, consistent fingering, relaxation of the tongue and endurance and phrasing or style.

Instructive Talks to Clarinetists

by Alexandre Selmer

While many clarinetists. ncludingmyelf, cover both upper eeth with the lips, the formation of the mouth, teeth, etc., makes it difficult for many players to cover the upper teeth with the lip. In this case the least possible pressure used on top of the mouthpiece by the teeth. The teeth should act merely as a support for the lips: in



EDMUND C. WALL Soloist Goldman Band, New York (March 26, 1934)

fact, whatever pressure is required around the mouthpiece should come from the lips only. If one presses too much, it tends to irritate the lips through the teeth cutting into them, chokes the tone, and causes the clarinet to play out of tune. Some have had the impression that the use of the French lay made it possible to produce a large, full tone. This is erroneous. With the short lay it is possible to obtain a tone as broad as can be obtained on a longer and more open lay mouthpiece, and of finer and better carrying quality. It also allows the player to produce the crescendo and diminuendo with greater facility, and does not require as much strength of embouchure as the long lay. For those who have been used to playing the longer lay and desire to adopt the short French lay, it may be necessary to place the mouthpiece a little farther in the mouth, as it seems the shorter the facing used the farther the mouthpiece must be placed in the mouth.

In playing a long, open facing, one is merely compelled to use that much more lip pressure, as the reed does not vibrate nor the tone start until the reed is pressed up to within a certain distance of the tip of the mouthpiece. Instead of placing this burden on the lips, why not use a shorter lay and save this paperes are exercise and facings in papers.

piece. Instead of placing this burden on the lips, why not use a shorter lay and save this unnecessary exertion and fatigue in playing? In former days many thought that the long, open lay was indispensable, but now the short French lay,—not too close at the tip of the reed or it will choke, and not too open or it will produce a rough tone and be hard to control,—is the standard facing of the majority of the best players. {to be continued} Send for Mr. Selmer's complete Talks in booklet form. Free—no obligation.

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Wagner's First Composition

● In 1827 the family returned to Leipsic, and it was at the famous Gewandhaus concerts that the boy first heard Beethoven's music. He was so fired by the Overture to "Egmont," that he decided at once to become a musician. But how—that was the question. He knew nothing of composition, but, borrowing a treatise on harmony, tried to learn the whole contents in a week.

It was a struggle, and one less determined than the fourteen-year-old boy would have given up in despair. He was made of different stuff. Working alone by himself, he composed a sonata, a quartette and an aria. At last he ventured to announce the result of his secret studies. At this news his relatives were up in arms; they judged his desire for music to be a passing fancy, especially as they knew nothing of any preparatory studies, and realized he had never learned to play any instrument, not even the pieno.

The family, however, compromised enough to engage a teacher for him. But Richard would never learn slowly and systematically. . He was not content to climb patiently the mountain; he tried to reach the top at a bound. So he wrote overtures for orchestras, one of which was really performed in Leipsic—a marvelous affair indeed, with its tympani explosions.

Richard now began to realize the need of solid work, and settled down to study music seriously, this time under Theodor Weinlig, who was cantor in the famous Thomas School.

In less than six months the boy was able to solve the most difficult problems in counterpoint. He learned to know Mozart's music, and tried to write with more simplicity of style. A piano sonata, a polonaise for four hands and a fantaiste for piano belong to this year. After that he aspired to make piano arrangements of great works, such as Beethoven's "Ninth Symphony." Then came his own symphony, which was really performed at Gewandhaus and is said to have shown great musical vigor.—Harriette Brower, in "Story-Lives of Master Musicians."

Kind Words

Enclosed is my check to cover a year's subscription to The School Musician—a magazine that fills a much needed gap where student musicians are concerned.—A. D. Davenport, Pres., Pennsylvania Bandmasters Ass'n., Aliquippa, Penna.

The twirling baton was received okey, and all our band members are pleased. They all report favorably on the magazine, too.—H. E. Hamper, Anaconda, Montana.

SCHOOL DANCE BANDS

School Board Provides Dance Music

I read in the December issue of The SCHOOL MUSICIAN that you would like to hear of any school dance orchestra. We have a fairly good dance hand here, I think, and we call ourselves Davee's, because Wayne Davison is the one who started the or-We started five years ago chestra. to pass time away, and a sax player by the name of Henry Morris, volunteered to "show us the ropes." We practiced about two or three times a week and started playing for school dances a year later. At the present time we play for a high school dance every Friday night.

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At first we got our music by each one of the orchestra players paying 20 cents a month, and at the present time we get four orchestrations a month from the School Board of Anaconda.

We play popular arrangements and we have tried to arrange a few pieces but they never turn out so well. We receive instructions from our band and orchestra director now, Professor H. E. Hamper. The members all play in the High School Band, too.

We have for our instrumentation three saxes; two trombones; one of the trombone players plays trumpet also; one trumpet; a full drum outfit; sousaphone; and a piano. The saxophone players play clarinet and baritone saxophone, too.

The whole school and the officials are backing us up.

The names of the players are: Wayne Davison, 2nd tenor; Lester Nelson, 1st Sax; Francis Untie, 3rd Sax; Alex Williamson, 1st trombone; Bozodar Perminko, 2nd trombone, and trumpet; Jim Julius, 1st trumpet; Tibbs Dennis, sousaphone; Glenn Sylvester, drums and Reynold Beck, plano.—Jim Julius, 1st trumpet, Anaconda High School, Anaconda, Montana.

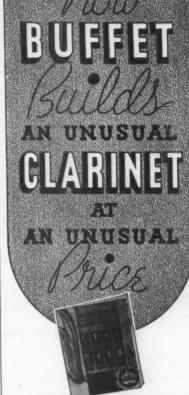
School Dance Orchestra Is Popular Community Organization

The Englewood High School dance orchestra, which plays not only for all school functions but for many public functions as well, was organized two years ago on the following basis: Only the best players from each section were invited to join. Regular practices are held at the regular activity period of the high school in addition to numerous evening practices or after-school rehearsals. A student director was appointed. Wendell Bryan has been student director since the beginning of the organization.

This orchestra plays for all school social hours at which a charge of five cents per person is made. This money is used to purchase new music, and every dance orchestra director knows that new music is continuously necessary because the public demands only the "latest" pieces.

The Band and Orchestra Parents' Association sponsors four dances during the year and, of course, the school dance orchestra plays for these events. It is also used to assist the dramatics department and plays between acts of plays of the ultra-modern variety where classical interludes would seem inappropriate.

Most members of the dance orchestra keep up their regular practice well because they realize that membership in the dance orchestra depends upon a good scholarship and citizenship (Continued on page 38)



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Read the Want Ads. Page 44

record in the regular school band and orchestra.

Herbert K. Walther, director of music in the Englewood public schools, is sponsor of this organization.

Coming Feature

● In an early issue of THE SCHOOL MUSICIAN will be published an excellent article by Bennie Bonacio, first chair saxophonist in Paul Whiteman's band. Mr. Bonacio clarifies a great deal of the misunderstandings as to the duties of the first chair saxophonist in a dance orchestra. Readers of this column will find his article particularly instructive, as well as interesting. Watch for it.

Just Intonation

(Continued from page 22)
problems on intonation might not at
first seem necessary to mention; that
is, perhaps you are all aware of these
problems, yet I believe it advisable to
discuss them; at least by occasionally
reviewing these difficulties we can sympathize a little, and be more apt to forgive the discrepancies of some shady

intonation from our young students. "What Can We Do to Improve Our Intonation?"

Perhaps we can best answer this question by asking, "What are some of the primary requisites for good intonation?"

I shall attempt to summarize just what I would consider some essentials:

I. First, the musical consciousness of the student must be aroused before he plays an instrument. Your vocal supervisor can be of greatest assistance in this respect.

II. Selecting the proper instrument for the student, i.e., from the stand-point of "adaptability." Select students with fine musical sense who are alert, dependable, energetic, with keen ears, for flute, oboe; violinists are preferred.

III. The instrument should be a good one. The inferior grade of instrument found in some of our bands is largely responsible for the bad intonation of these organizations. The cheap instrument, so poorly constructed, inaccurate in its measurements, can never be played in tune, not even by the fine artist. I realize we are not always able to select the instrument for our student; that John Jones' father played solo cornet in the village band 25 years ago and his son, Johnnie, is using his father's cornet. The instrument was good enough for father, so why isn't it good enough for John? Besides, didn't he pay (without consulting you) \$5.00 for a complete overhauling? It was more than he could afford because he is on the CWA-FRA-CCC, and is really

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sacrificing in order to get Johnnie started. I can appreciate these problems (we have them at home), yet Johnnie is handicapped from the first note he attempted to play. What can we do? Nothing except be thankful that Johnnie is interested and has a keen desire to learn to play. We probably wind up the issue by permitting Johnnie to use one of our good cornets until he becomes financially able to purchase one of his own.

IV. Instruments must be kept in good playing condition. It is rather surprising that the intonation of our bands and orchestras is as good as it is when we consider the condition of the instruments used. Leaky pads, action out of line, pads too high or too low from holes, warped clarinet and saxophone mouthpieces—all of these things are responsible for poor intonation and are the little details we must check if we are to have good intonation.

V. Best type of mouthpiece for either brass or woodwind for each individual is an important factor. We know that the lay of a woodwind mouthpiece will affect the intonation; also the deepness or shallowness of a cup-mouthpiece affects intonation.

VI. Keeping instruments cleaned and in perfect mechanical condition is important.

VII. Use only finest of reeds for reed instruments, especially in oboe and bassoon.

VIII. Use of alternate finger positions when necessary.

IX. Systematic study of exercises which emphasize intonation. Some study on unisonal exercises.

X. Teach students to practice much slower. Give them opportunity to listen to themselves.

XI. Teach them to voice the tone before playing it.

XII. The commandment, "Thou shalt hear thyself," should be impressed upon the mind of every student.

In closing, I would like to say—Intonation is affected by so many things that it is practically impossible to satisfy ourselves in this respect. So, if your band or orchestra does play a bit out of tune, it is but one of a million that are experiencing the same difficulty.

So give the student a pat on the back. Encourage him. After all, he doesn't want to play out of tune. And, as a final prescription, see that he sings, sings, sings. Thank you.

A fine magazine—keep the good work up.—A. E. Ritzenthaler, Reedsburg, Wisconsin.

Please renew my subscription to your magazine. The whole family reads it and we all enjoy it.—Lee Chrisman, Hobart, Indiana.

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Max: I guess cars have come to stay.

Blatt: Why? Max: Well, I can't seem to get mine to go.

Waitress: Is there something wrong with the pie that you do not eat it? Farmer's Wife: Oh! no, I'm just waitin' till Pa gets thru with the teeth.

. . . An' how's Lawyer Jones Farmer: doin', doctor?

Doctor: Poor fellow, he's lying at

death's door. Farmer: That's grit for ye; at death's door, an' still lying.

. . . Bandit-Whad'ye think o' that! While we were busy inside some dirty crook stole our car!

Second B-Of all the noive! . . .

Sally-What happened when the hostess placed your double next to you at the dinner table?

Rudy-I was beside myself.

. . . Boy: May I have this next dance? Girl: Sure, if you can find a partner. . . .

John Nelson-I want to try on that suit in the window.

Clerk-Sorry, but you'll have to use the dressing room.

Nat-My girl's divine. Pat—Your girl may be de vine, but my girl's de berries. . . .

Mr. Jones-My friend laughed when I spoke to the waiter in French, but the laugh was on him. I told the waiter to give him the check.

. . . Judge-I'll let you off with a fine today, but another day I'll send you to jail. Weather Man—I see, your honor; fine

today, cooler tomorrow.

. . . You look tired."

"Yes, I've had a bad day. That office boy of mine came in with the old story of getting away for his grandmother's funeral, so just to teach him a lesson, I said I would accompany him.'

"He took you to a baseball game, I suppose.' "No such luck! He told the truth for

once. It was his grandmother's funeral." . . .

"Have you ever appeared as a witness before?

"Yes, your honor." "In what suit?"

"My blue serge."

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Manager-Suppose we call it the Fresh

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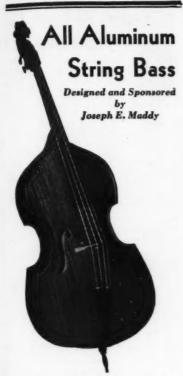
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Getting the Orchestra in Tune

(Continued from page 7)

string bass and percussion player. Better results are obtained if the players are seated with their backs toward the hall door in order to avoid distraction in the way of peering, interested spectators. The director might well face any possible disturbances and be ready to cope with them. The director should, of course, direct from a raised platform so that all can see the stick.

Librarians, preferably two or three are highly important to the success of an orchestra as good orchestral music is expensive and should be carefully checked and cared for. Two people can of course give out and collect the orchestra folders with greater dispatch than one so let the orchestra members elect two reliable people to this office. The librarians should work out a system of loaning music and see that it is strictly adhered to. We have a loose leaf note book with blanks on which is recorded the following information by the borrower of music: Pupil's name, selection, part and from which desk it is taken (Each part is stamped with the desk number and pupils may take music only from their own desk folder), date out and date in. Thus:

John Smith, Finlandia, Violin I, Desk I, Feb. 27, Feb. 28.

So much for the mighty little things that go toward making an orchestra that commands the respect of its members.

Probably the most common error made by high school music teachers is that of underestimating the abilities and capacities of his pupils. High school boys and girls are regular folks with great heights and depths of untried emotion. As Dr. Joseph E. Maddy said in a recent article, "The National High School Orchestra members loved Tschaikowsky's Pathetique symphony above all other compositions in their repertoire. They craved that expression of tragic emotion. It was an outlet that they needed."

Is technical perfection any more necessary to the living with and loving of great music than it is to the appreciation of great literature? Surely it is not necessary that we all be Bernhardts or Mansfields in order to interpret and enjoy Shakespeare. I should hate to think that without technical perfection we were relegated to cheap music and the comic strips.

So, dear friends, give the best of music to your orchestras to play, preferably give them something for which to reach and to struggle. I gave a beginning string bass player the secTense Players Produce Harsh Tones!

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See Page 44!

ond movement of Schubert's Unfinished symphony and he played only one note at the first rehearsal but he was thrilled with the beauty of the composition (I had played the victrola record and let them follow it through with their own parts) so he got permission from the school board to practice at school nights, and night after night he practiced from one to three hours. Today he is one of the finest string bass players I have ever heard. There must always be something difficult to achieve, something fine and something beautiful and it must have depth of emotion. Adolescent boys and girls love tragedy. I do not mean mournfulness. I mean dramatic tragedy exemplified so beautifully in Sibelius' "Finlandia" and "Valse Triste" and Tschaikowsky's Pathetique Symphony.

May I stress the following points: First, give your best in the way of cooperation to your school. Second, expect the best from your school administrators. Third, study your own problem (all schools are different) and adapt your plans to your own school's situation to the best of your abflity. Fourth, be hard boiled where discipline is concerned, but let your orchestra members feel that the orchestra depends upon them. They decide its policies, always with your help and cooperation. Fifth, do not underestimate the abilities and capacities of high school pupils. They are much more flexible than we are. Sixth, expect tremendous things of them. They won't disappoint you.

The Evolution of the School Band

(Continued from page 17)

instead of annually. There will be no national band contest in 1935, but state contests will be held as usual. It is hoped that the new arrangement will increase the number of orchestras competing in the contests, thus stimulating more interest in that branch of instrumental music.

This brief history of band contests brings out clearly the tremendous growth in school bands during the last ten years. It is not too much to say that a history of the contests is a history of the bands. Leaders in the movement, such as Messrs. Tremaine, Maddy, McAllister, Harding, and many others too numerous to mention, could not have found a more potent force for the development of instrumental music in the

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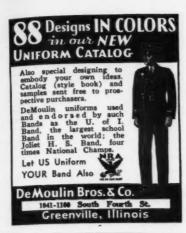
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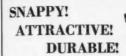


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public schools. Not only has the number of school bands been increased beyond all hopes and expectations, but the performance of many of them has reached the stage where they equal, if not exceed, in this respect the best professional bands in America.

. . . SUGGESTIONS FOR READING

Birge, Edward B., History of Public School Music in the United States, pp. 172-205. Boston, Oliver Ditson Co., 1928. Earhart, Will, "The Evolution of High School Music," M. T. N. A. Proceedings, 1922, p. 184.

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Maddy, Joseph, "The Introduction and

Development of Instrumental Music, M. T. N. A. Proceedings, 1928, p. 198.

'Growth and Trends of Class Instruction in Band and Orchestra Instruments.' M. T. N. A. Proceedings, 1932, p. 213.

Tremaine, C. M., "Ten Years of School Band Contests," School Musician, November, 1932, p. 12; December, 1932,

Lancaster, New York

Marion Hesse, News Reporter

"The King's Christmas" was presented by the Music Department of the Lancaster High School on December 18, the proceeds of which go to the band's uniform fund.

The band is composed of forty members, and Marlo K. Schermerhorn is the director. For the first time in the band's history, rehearsals are held during school hours three days a week. The L. H. S. B. is a military band, the sergeant being president and assistant conductor. There are also four corporals, each having his respective duties.

Piano Recital at Olivet

A piano recital was given by Vesta Case, class of 1932 of Olivet, Michigan, Conservatory, at the Olivet Church on December 9. Numbers on the program were "Chromatic Fantasy and Fugue," Bach; "Sonata in B Minor, Op. 58," Chopin; "Etude, Op. 42," Scriabine; "Marche," Prokofieff; "The Fountain," Ravel: and "Barcarolle," Liadow.

This item came to us first hand from C. J. Bernhart, one of the 1934 chaperons of the Hinsdale, Ill., Twp. H. S. Band, on their way to the National Contest. He is now at Olivet.

First Concert

Opening the first public concert of the year December 13, the Austin, Minnesota. High School Orchestra and mixed chorus, under the direction of C. Vittorio Sperati, presented to an attentive audience a splendid program consisting of popular semiclassical numbers.

Never does a young man so completely hold within his grasp his fortune and destiny as when he first ventures alone upon the great battlefield of life. - Russell H. Conwell.



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FOR SALE: C. G. Conn Cornet, silver plated, gold bell like new; price, \$35.00. C. G. Conn Baritone, silver plated, price \$35.00. Martin Trombone, silver plated, a real bargain for \$30.00. Mrs. Arvine C. Kindinger, 520 North Thoman Street, Crestline, Ohio.

FOR SALE: Big bargains in instruments, Boston E flat bass brass \$19, Conn silver clarinet \$25, Moenning Silver clarinet \$19, Baritone silver with gold bell \$25, Mellophone \$12, Deagan orchestra bells \$12. Class Drum Studios, 3609 Stoer Road, Shaker Heights, Cleveland,

Onio.

FOR SALE: Conn slide trombone, silver plated, gold bell in case, excellent condition \$38.00. Buescher straight Bh soprano saxophone, brass gold lacquered in case. Excellent condition, \$32.50. Elkhart Be cornet, silver plated, gold bell, in case, excellent condition, \$22.50. Joseph Jiran, 1333 W. 18th Street, Chicago, Illinois.

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FOR SALE: Holton Slide Trombone, \$21.
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double, recording bells, 5 valves, with case.
Like new. Cost, \$475. All low-pitch. Make
offer. Bach mouthpiece, \$3. D. Claffy, 3952
Pine St., Philadelphia, Pennsylvania.

FOR SALE: Schmidt Double Horn—very good condition \$100.00. Another practically new \$125.00. Loree-Sax, fingering oboe—like new—\$135.00. Wood Haynes piccolo in C—\$37.00. Sansone Musical Instruments, Inc., 1658 Broadway, New York City.

way, New York City.

FOR SALE: New silver plated Eb alto Sax, and case \$68. New Vega trumpet, \$48.00. Blessing trumpet, \$42.50. Conn C Melody Sax, 38. Degam Vibraphone and cases, \$200.00. New Paris Auguste Buffet Bb Claroment and case, \$65.00. High hat sock Cymbal and Pedal, new, \$7.90. One dozen Vibrator Clarinet reeds, any strength, \$1.48 a dozen. Choice old violins, very reasonable. Instrumental Service Bureau, 542 South 75th St., Milwaukee, Wisconsin.

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WANTED: Set of used Band Uniforms and Caps for band of school age pupils. Give full description, number of uniforms and lowest cash price. School Band Master, Marseilles, Illinois.

ATTENTION: Just received from Press: "Bridging the Gap"—a new band book comprising repertoire for First Year Bands by Irving Cheyette and Charles J. Roberts. Price \$.30 per book. Carl Fischer, Inc., 306 S. Wabash, Chicago, Illinois.

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National Solo and Ensemble Contests-1935

OFFICIAL BULLETIN

Toto and ensemble contests, for players of various instruments of the band and orchestra, sponsored by the National School Band Association and National School Or-chestra Association and conducted by the respective contest committees of these organizations, are held at the time of and in connection with the National School Orchestra Contest, May 17-18, 1935, and the National School Band Contest in 1936, thus alternating thereafter. Beginning in 1935, two events will be added to those regularly scheduled, namely, the Student Conductors Contest and the Drum Major Twirling Contest.

Solo and Ensemble Contest Rules

Registration Fee: There will be a registration fee of \$1.00 per member for each entry in the solo or ensemble events of the National contest. (This fee provides for participation in ONE event only. In other words, the individual must pay \$1.00 for each event in which he participates.) These fees will help to cover the cost of prizes, judges, and inci-

Eligibility: Note carefully the details of the rules adopted by the Associations for this year. To enter the contest the contestant must

ontestant must

(1) Be a member of a band or orchestra which has competed in a sectional or state contest in the school year 1934-35.

(2) Have qualified under all rules for the National band and orchestra contests. (Exception—Pisno and harp solo contestants need not be members of organizations which have participated in state contests, provided they meet all other requirements.)

(3) Be a member of the National School Band Association or National School Orchestra Association.

(4) Band Instruments: As stated previously, wind ensemble and solo contests will be held at Madison, Wisconsin in connection with the National Orchestra Contests May 17-18, 1935. Eligibility quotas for wind soloists and ensembles for the 1935 National contests shall be in a ratio of one to ten; that is, wind ensembles and soloists receiving the highest ratings in the 1935 state contests shall be eligible for the 1935 National Solo and Ensemble contests on the basis of one for each ten (or fraction thereof) which compete in each class in their respective state contests, including districts, in 1935.

each class in their respective state contests where the rating system of judging is used, everyone winning the highest rating is eligible to the National contests (that is if no first rating is awarded, the second rating winners are eligible). In state contests where the place system of judging is used, first and second place winners are eligible to the National contests.

Solo Accompaniments: All solos will be played with piano accompaniment and competent pianists will be furnished by the local committee where it is not convenient for a soloist to have his own accompanist.

Playing time will be limited to six minutes for each solo or ensemble participant.

Participation Rules: Soloists or ensembles may participate in more than one event in accordance with the following regulations and in accordance with the stipulation concerning fees (see registration fee).

(1) An eligible individual may compete in one solo and one ensemble

event.

(2) An eligible individual may compete in two ensemble events. In such case he is not eligible in solo events.

(3) An eligible individual may compete in two solo events, provided he has taken first place in both in his state contest. In this case he may not compete in ensemble events.

The rating system as in band and orchestra contests will be used.

Memorizing: Soloists who do not memorize their numbers will be penalized by being placed one division lower in the contest rating.

Awards for winning soloists and each member of the winning ensembles will be furnished by the National School Band and Orchestra Associations.

NOTE: The foregoing applies only to the National Solo and Ensemble Contests for 1935. For information regarding the National Band and Orchestra Contests—rules, required and optional pieces, etc.—see 1935 contest folder. Copies (15 cents each) may be secured from officers of the School Band and Orchestra Associations, or the Music Educators National Conference, 64 E. Jackson Blvd., Chicago, Ill.

Student Conductors Contest

Contestants will be judged on the following: Baton technique—beating 2/4 rhythm, beating 3/4 rhythm, beating 4/4 rhythm, beating 6/8 rhythm, beating subdivided beats. Attention will be given to: Appearance; Correct tempi; Clarity of performance; Effectiveness (results secured); Interpretation; General effect. Eligibility: Regular soloist eligibility rules apply, including the provision that in the event no such contest is held by the state, a student conductor with the

also the further provision that should this plan increase the enrollment in this particular contest beyond anticipated proportion, the committee reserves the right to hold a preliminary contest immediately preceding the official event, the winners in the preliminary event to be admitted to the official event on the regular basis of one to ten.

Drum Majors Contest

The time for each drum major's performance is limited to six minutes. During that time they must demonstrate the following: (1) two hand spin (front of the body). (2) Fake twirl (figure 8). (3) Pass around the body. (4) Cart Wheel. (5) Throws. (6) Original or special baton movements.

The drum major will also be judged on his smoothness, particularly in continuity in transmission from one movement

Eligibility in this contest is confined to drum majors qualifying through regular State Drum Major Twirling Contests.

Information

Applications for participation in the 1935 National School Applications for participation in the 1935 National School Solo and Ensemble Contests (or in the 1935 National School Orchestra Contests) should be sent to the headquarters of the National School Band and Orchestra Associations, 64 E. Jackson Blvd., Suite 840, Chicago, Ill. Application forms may be secured from officers of the Associations or the National headquarters office, to which address all requests for general information regarding the contests should be sent.

Inquiries regarding membership in the Band Association or Orchestra Association, should be addressed to the respec-

tive secretary-treasurers as follows:

National School Band Association—C. V. Buttelman, Secy.-Treas., M.E.N.C., Suite 840, 64 E. Jackson Blvd., Chicago, Ill. National School Orchestra Association—Otto J. Kraushaar, Waupun High School, Waupun, Wisconsin.

Official Music List

Solo and ensemble players who wish to prepare for the 1935 National Contests must select music from the accompanying list, compiled by the Contest Committees of the National School Band and Orchestra Associations.

If it is desired to use music other than titles listed, notice must be given to the committee prior to entry, with title, composer, publisher and catalog number or symbol of substituted composition, together with reason for such substitution. In no case shall a playing permit be issued to a contestant for any National Solo or Ensemble Contest unless the contestant be prepared to play music from the official list, or music approved in writing by the Committee.

It is hoped that the compilation will be found helpful, not only in connection with the preparation of students for the national contests, but as an aid to local, district and state contest committees, and also to students and teachers

generally, who are interested in solo and ensemble playing.

A. R. McAllister, President, National School Band Ass'n

ADAM P. LESINSKY, President, National School Orchestra Ass'n

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Aubert Romance Op. 2EV Bach Polonaise and BadinageCF or EV
Boehm
Breville
Chaminade
ChopinNocturne Op. 15 No. 1
No. 3)
Debussy Second Arabesque EV Debussy Second Arabesque EV
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DopplerNocturne Op. 17. FaureAndantino (Barrere Arr)GS
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Gounod Ballet Music from "Faust" Adagio, Valse Lento, Helen's Dance, Maiden's Entry
Griffes

HandelSonata No. 3 G Minor (B and 1)AMP	MozartMinuet Divertimento No. 17 (Arr. Langenus)EMP
Handel Sonata No. 3 G Minor (B and D. AMP Handel Sonata No. 17 A Minor (B and H) AMP Hartmann Weber's Last Waltz CF	Pierne (Grisez)Canzonetta
HueFantasieFv	Rimsky-Korsakoff Flight of the Bumble Bee (Arr. Langenus) (Arr. Bettoney)
Hartmann Weber's Last Waltz CF	St. SaensSonata in Eb Op. 167EMP OF CB OF CF
KoehlerThe Butterfly Op. 34 No. 4CF or CB	St. SaensThe Swan (Arr. Langenus)EMP
Keantz Whirlwind (Pleasures of Pag Athur No. 2) (167) Ch	Spohr
KrantzWhirlwind (Pleasures of Pan Album No. 2) (diff)CB LeclaireGS	WeberConcertino Op. 26
Krants Whirlwind (Pleasures of Pan Album No. 2) (diff). CB Leclaire Gigue (Barrere Arr.) GS Lieurance Sioux Indian Fantasy. 1.0 CF Maganini Phantasy Japonaise, No. 1 CF Mazelier Divertissement Pastorale (diff.) Im Molique Andante in F Op. 69 CF or CB Mocart Concerto D Major. CB Mozart Concerto G Major. CB Pessard Andalous (Pleasures of Pan Album No. 1). CB or CF Pessard Bolero CF Ravel Pavanne EV St. Saens Pavanne (Barrere Arr.) GS St. Saens Pavanne (Barrere Arr.) GS St. Saens Pavanne (Barrere Arr.) CB Scott Scotch Pastorale (diff.) Terschalk Lasirene CF Terschalk Lasirene CF Terschalk Melancolie Hongroise CB Tourneaux Melodie No. 2 from Suite Im Wormser Madrigal (Barrere Arr.) GS Any	Weber
MaganiniPhantasy Japonaise, No. 1	WeberGrande duo Concertant Op. 48
MazellierDivertissement Pastorale (diff.)Im	Weber
Mondenville	weber
MozartConcerto D Major	
MozartConcerto G Major	E-FLAT CLARINET SOLOS
Pessard	Beethoven
Rayel Payanne FV	Durand Valse in Fa
St. Saens Pavanne (Barrere Arr.)	GurewichFantasy in F
St. Saens The Swan (Langenus Arr.)	RoundScenes that are BrightestCF
ScottScotch Pastorale (diff.)	(Also solos from Bb list by transposing accompaniment.)
Terschak La Babilliard On 21 (Pleasures of Pan Album	ALTO CLARINET SOLOS
No. 2)	Blancheteau Searling Dem Desc
TerschakMelancolie HongroiseCB	BrepsantFantasia in C Major
Tourneaux Melodie No. 2 from Suite	MendelssohnSong Without WordsCF
Wetzger By the Brook Op. 33	MendelssohnRomanse Sans ParolesCF
Any solos from collection "Pleasures of Pan" (3	Round Von Bernamber Von Britania
vols.)CB	Blancheteau Sparkling Dew Drops CF Brepsant Fantasia in C Major Im Mendelssohn Song Without Words CF Mendelssohn Romanse Sans Paroles CF Mozart Adagio from Concerto Op. 107 CB Round You'll Remember Me Fantasie CF Smith-Holmes Believe Me if all those Endearing Young Charms. CF
Flute Solos without Piano	(And solos selected from Alto Saxophone list, keeping in mind the differ-
Rach Sonata in A Minor	ence in practical range and technique of the two instruments.)
DebussySyrinxEV	ence in practical range and technique of the two instruments.) (Also solo list for B) clarinet by transposing accompaniment.)
Debussy Syrinx EV Honnegger Danse de le Chevre EV	BASS CLARINET SOLOS
	C DII
Bohm The Bee	Cox
Ronnisseau Break of Morn in the Forest RHR	HolmesTyrolean FantasyCF
Demare	MacbethForget Me NotCB
DemareBHB	OffenbachLa MusetteCB
DemareThe WrenBHB or CB or CF	Smith
Demare	(And solos selected from tenor saxophone or Bb clarinet list, keeping in
FilipovskyChant de Rossignol	mind the difference in practical range and technique of the two instruments.)
KoehlerNightingale PolkaCB	BASSOON SOLOS
OccaKinlock o'KinlockCB	
Le IniereSylvia Scherzo	BachAriaEV
Jewel Collection(Eleven Numbers)	BusserRecitative et Theme VarieIm
Note: All selections above are for C Piccolos with piano accompaniment.	ChapuisFantasie ConcertanteEV
OBOE SOLOS	Abbiate Scherzino Im
Purson Asturing	GottwaldFantasie Heroique
Cui Orientale CB or CF	Haydn-Millars,Adagio and Rondo, No. 80 JournalBy
Dallier Fantasie Caprice Im	HurlstoneSonata (Avison ed.)
Des LandresIntroduction and PolonaiseIm	Jancourt
Gabriel-MarieChant PastoraleIm	Lyoysky
Godesid Serenade to Mahel Fy	MazellierPrelude et Dance (diff.)Im
Godard Highlander's March Im	MoquetBalladeIm
Busser	Mazellier Prelude et Dance (diff.) Im Moquet Moquet Ballade Im Mozart Loncerto in Bb Op. 90. AMP Pierne Prelude de Concert EV Rimsky-Korsakoff. Paraphrase a Scheherazade Im St. Saens. Sonata EV Schreck Sonata in Eb Major AMP Schreck Sonata in Eb Major BHB Sutliff-James The Ploughboy BHB Weber Concerto in F Major Im Weber Hungarian Fantasie Op. 35 CB or CF Weisschoorn Scherzo and Ballade Im Weissenborn Capriccioso Op. 14 CF
GrandvalConcerto Op. 7 (diff.)Im	Rimsky, Korsakoff Paraphrase a Schaharavada
GroviezSarabande and AllegroIm	St. SaensSonataEV
Handel Sonata No. 1 (B. Leuget) EV	SchreckSonata in Eb Major
Groviez	SchubertMargaret and Morning SongBHB
HandelConcerto G MinorIm	Weber Concerto in F Major
HaydnConcertoIm	Weber
Labate Tarantella CF	Weischendorff Theme with Variations and Tempo de Polonaise CF
Haydin	WeissenbornScherzo and BalladeIm
Labate	WeissenbornCapriccioso Up. 14
Lefebre	
Locallett Sonata in E	Barthelemy Serenade Coquette Ri Beethoven Adagio and Allegro from Sonata Pathetique Im
Massenet The Virgin's Last Slumber CB	BeethovenAdagio and Allegro from Sonata PathetiqueIm
MozartConcerto in Eb	Beethoven- Weldoit, Minuet in G
PaladilheSolo (Paris 1898)Im	
Katez Cinq pieces pour Hautbois et Piano (Lemoine edi-	Chopin Nocturne Op. 9 CF Chopin Nocturne Op. 32 CF Chopin Nocturne Op. 32 CF Clark Fontana Valse Caprice CF Debussy Rhapsodie EV
Poiss Concerto with Orchestra	ClarkFontana Valse CapriceCF
St. Saens The Swan (Arr. Langenus) EMP St. Saens Sonata EV	DebussyRhapsodieEV
St. SaensSonataEV	DebussyLa fille aux Cheveaux de linEV
SolerSouvenir de Madrid Up. 13	d'IndyChoral Varie Op. 55EV
St. Verroust Fourth Concert	DoerrValse BrillianteCF
St. Verroust Fourth Concert Im Vogt Concertino Im	Drdla-WeidoftSouvenirRM
ENGLISH HORN SOLOS	Drdia-DourmSouvenir (Tenor)
Charin Nostume On 0 No 2	Debussy
Chopin Nocturne Op. 9 No. 2. CB Couperin Larghetto (Arr. Setaccioli) Ri Gaubert Romance EV Godard Berceuse from Jocelyn CB	Gurewich Emily Valse FantasiaCF
Gauhert Romance EV	GurewichCapricciosoGS
GodardBerceuse from JocelynCB	GurewichConcerto in E minor
	Gurewich
Lemare Andantino CF Mouquet Rhapsodie Op. 26. EV	Kreisler-Gurewich Liebestreud Kreisler-Gurewich Schon Rosmarin
Ponce Estrellita	RehlThe DuchessRU
Ponce Estrellita	RehlDe LuxeRU
	Kreisler-Gurewich
B-FLAT CLARINET SOLOS	Gurewich A Song of India
BoellmanMinuet GothiqueEV	Ring-Hager Danse Hongroise RM
Chopin Nocturne Op. 48. CF Chopin Nocturne Op. 55 CF	Smith-Holmes Believe Me, If All Those Endearing Young Charms.CF
Clifton	St. SaensMy Heart At Thy Sweet VoiceCB or CF
Clifton Humoresque CF Debussy Second Arabesque in F EV	TschaikowskyAndante Cantabile
Debussy	Rehl Nimble Fingers Ru Rimsky-Korsakov- Gurewich A Song of India CF Ring-Hager Danse Hongroise RM Smith-Holmes Believe Me, If All Those Endearing Young Charms. CF St. Saens My Heart At Thy Sweet Voice. CB or CF Tachaikowsky Andante Cantabile CB or CF Weidoft Velma RM Weidoft Estrellita RM Weidoft Erica RM Weidoft Danse Hongroise RM Weidoft Saxophone Fantasie RM
Debussy	WeidoftEricaRM
Debussy First Arabesque RV	WeidoftDanse Hongroise
DelmasFantasie Italienne (diff.)Im	WeidoftSaxophone FantasieRM
Tremas	HORN SOLOS
GaubertRomanceIm	HORN SOLOS
Gaubert Romance Im German Song without Words CB Cliere Value Triete (Ed Jureause Laireig) CB	HORN SOLOS
Gaubert Romance Im German Song without Words CB Gliere Valse Triste (Ed. Jurgenson, Leipzig) Im	HORN SOLOS
Gaubert Romance Im German Song without Words CB Gliere Valse Triste (Ed. Jurgenson, Leipzig) Im	HORN SOLOS
Gaubert Romance Im German Song without Words CB Gliere Valse Triste (Ed. Jurgenson, Leipzig) Im	HORN SOLOS
Gaubert Romance Im German Song without Words CB Gliere Valse Triste (Ed. Jurgenson, Leipzig) Im	HORN SOLOS
Gaubert Romance Im German Song without Words CB Gliere Valse Triste (Ed. Jurgenson, Leipzig) Im	HORN SOLOS
Gaubert Romance Im Gaubert Romance Im German Song without Words CB Gliere Valse Triste (Ed. Jurgenson, Leipzig) Im Grovlez Lamento et Tarantelle (diff.) EV Hill Sonata GS Jeanjean Au Claire de la Lune Im Mendelssohn Spring Song CF or CF Moskowski Serenade CB or CF Mozart Adagio for Concerto Op. 107. CB	HORN SOLOS

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The School Musician	for January, 1935 47
Description of the state of the	The Mark Calls for 11 to the Partners of the Control of the Contro
Gottwald Fantasie Heroique CF Gounod Berceuse CF or CB Mascagni Siciliana CF	Rossini
MascagniSicilianaCF	(BBb Bass) Treble clefBy SouthwellMy Tuba SoloSou
MendelssohnSuleiki	Collections
MeyerbeerScene and Romance	DevillePleasant Hours (a collection of twenty standard
MozartAria from "Magic Flute" (Album No. 12)CB	melodies)
Richter	
St. SaensRomance, Op. 36EV	BoosDix
St. Saens	Chopin
SchumannAbendlied	ClementsBlue Bells of Scotland (Air Varie)CB
StraussLes AdieusIm	Foster Carnival of Venice CF
V. VecchiettiL'Addio	Gault
WagnerWalther's Prize Song	Gillet-GreenLoin de Bal
Siciliana CF	Boos
CORNET SOLOS	KruegerWilliam Tell FantasieCF
BaratAndante and ScherzoIm	Stobbe
Belletedt La Mandolinata	StobbeBohemian Girl Fantasie
Bellstedt	Thomas-Green Raymond Overture Dix
Bellstedt Napoli S Bellstedt Princess Alice S Bellstedt The American Boy Si	Thomas-GreenMignon Overture
Belistedt Carmen Fantasie Si	Weber-GreenL'Invitation A La Valse
Rohme	Lameeting
ClarkeStars in a Velvety SkyCF	SNARE DRUM CONTEST
ClarkeBride of the Waves	The drum contest will consist of the following:
ClarkeNereid	The Long Roll, open and close. The Hand to Hand Flam, open and close.
ClarkeNeptune's Court	The Flam Accent.
DelcroixConcertino Op. 43Im	A beat of the player's own selection, and A separate, sightreading test.
Delmas	Solo of player's selection.
Geehl	(Total time for each contestant, 5 minutes.)
Goeyans	SNARE DRUM SOLOS
GoldmanAphrodite Caprice	The Ludwig Drum and Bugle ManualLud
GottwaldLegende HeroiqueCF	Page 44. drum solo.
Carke	Page 49, drum solo. Page 44, drum solo. Page 44, drum solo. Page 27, "Wrecker's Daughter." Page 25, "Ocean Wave." The Ludwig Drum Corps Guide Lud Page 54, drum solo. Page 41, "No Mistake," drum solo. MoellerInstructor of Snare Drumming Lud
Heim	The Ludwig Drum Corps Guide
Kryl	Page 54, drum solo.
LevyRussian Fantasy	Moeller Instructor of Spare Drumming Lud
Liberati Delle Ul lile West	Page 80, "Three Camps."
LlewellynPremier Polka	Page 88, "Slow March."
Llewellyn Premier Polka Dix Rimsky-Korsakov Song of Lel from "Snow Maiden" Im Rogers Volunteer CF Rollingon CF Rollingon CF	Page 80, "Three Camps." Page 88, "Slow March." Page 89, "Downfall of Paris." Edw. B. Straight. Selections from "The American Drummer"Char
	Edw. B. Straight. Etude No. 1 (new) EBS Edw. B. Straight. Etude No. 2 (new) EBS Edw. B. Straight. Legion Strut (new) EBS Edw. B. Straight. Military Tatoo (new) EBS
Rollinson Columbia Fantasia OD Ropartz Andante and Allegro Bb EV Rossini Cujus Animam CF	Edw. B. Straight. Legion Strut (new)
RossiniCujus AnimamCF	Edw. B. StraightMilitary Tatoo (new)EBS
Rossini Inflammatus CF Short Emmett's Lullabye CF	FLUTE QUARTETS
Simon	BizetAndante and Minuet from L'ArlesienneCB
TschaikowskyPauline's Remance from "Pique Dame"Im	FarrencAndante for 4 Flutes
Simon Willow Echoes. Fill Tschaikowsky Pauline's Remance from "Pique Dame" Im Vidal Aria et Fanfare. EV Williams Sequoia Polka CB	GabrielskyAndante for 4 Flutes from Op. 53, No. 2 Quartette,
	GabrielskyAndante for 4 Flutes from Op. 53, No. 2 Quartette,
ArbanFantasie Brilliante	Gabrielsky Andante for 4 Flutes from Op. 33, No. 2 Quartette, A Major
BoccalariFantasia de Concerto	Maganini
Boccalari Fantasia de Concerto. CF Boos The Charmer Dix Brancour Meditation Lied Faníare CF	Jumping Jack Gets Frisky.
BrooksThe Message	Parade of the Wooden Indians, Op. 9, Grade V,
DavidConcertino, Op. 4 (Benjamin, Leipzig)Im	Wichelis
Godard Berceuse from Jocelyn CF or CB	ReichaRondo CappriciosoCF
DuboisSolo de ConcertIm	WalckiersRondo for 4 Flutes, Grade III
GoldmanTramp, Tramp, TrampCF	for fourth part.)
GottwaldFantasie Heroique (trans. by Emil Gock) (Ed.	CLARINET QUARTETS
Brancour Meditation Lied Faníare CF Brooks The Message CF David Concertino, Op. 4 (Benjamin, Leipzig) Im Desportes Fantasie Im Godard Berceuse from Jocelyn CF or CB Dubois Solo de Concert. Im Goldman Tramp, Tramp. CF Guilmant Morceau Symphonique Im Gottwald Fantasie Heroique (trans. by Emil Gock) (Ed. CF Gräfe Grand Concerto CB Hanover CF Harlow The Wanderer CF	(2 Bb Clarinets, Alto and Bass Clarinets)
HarlowThe WandererCF	Bach
Harlow	Boccherini-Corroyez.Menuet
LlewellynMy Regards	ChaminadeDance Creole
Llewellyn Premier Polka Dix Magnan Concerto (Gaudet Ed.)	Chaminade Creole BHB Cheyette (arr.) Fourtone Folios CF Crosse, W. A. Petite Quartet (4 Bb clarinets only) BHB Gabrielsky Quartet No. 1 for 4 By Gabrielsky Quartet No. 2 for 4 By Gabrielsky Quartet No. 3 for 4 By Gabrielsky Quartet No. 3 for 4 By
Mantia	Gabrielsky Quartet No. 1 for 4
Mantia	GabrielskyQuartet No. 2 for 4
NowakowskyConcertino CB	Harris A Kerry Tune
Mantia Believe Me, If All Those Endearing Young Charms Dix Nowakowsky Concertino CB Pryor Little Chief CF Rau Lakeside Polka Im Rossini Cujus Animam CF or CB St. Saens Cavatine Op, 144 EV Sachse (Mausebach) Concertino CB Schubert CF CB CB CB CB CB CB CB	Harris A Kerry Tune CB Haydn Serenade, Grade III BHB Maddy (arr.) Instrumental Quartet Repertoire. Will Massenet Last Slumber of the Virgin. CB
Rossini	MassenetLast Slumber of the VirginCB
St. SaensCavatine Op. 144EV	MayeurFirst Quartette for Clarinet (Evett Schaefer Ed.)Im Mendelssohn Canzonetta BHB
Sachse (Mausebach).Concertino	Mendelssohn
SimonsAtlantic ZephyrsCF	Rameau Rigaudon
Simons Atlantic Zephyrs CF Smith Castles in the Air CF Smith Old Kentucky Home Bata Wagner Evening Star CF	Schumann Onartette for 4 clarinets
WagnerEvening StarCF	Walckiers
TUBA SOLOS	
BarnhouseBarbarossa (diff.) Eb or BBb (new)Bar	WOODWIND QUARTETS (Flute, Oboe, Clarinet, Bassoon)
Baseler	Roch Sarahanda (From the French Suite in D minor).
CatozziBeelzebub (Eb pref. diff.)	Eull Score
Catozzi Beelzebub (Eb pref. diff.) CF DeVille Atlas, Air Varie CF DeVille Happy Be Thy Dreams (BBb) CF DeWitt Pride of America CF Fillmore Deep Bass (BBb pref.) Fi	Eull Score Wit
DeWittPride of America CB	FinneyBallabile, Full Score
FillmoreDeep Bass (BBb pref.)Fi	FrescobaldiFugue in C minorVB
Haves Pomposo	Laube Alsatian Dance (Arr. A. E. Harris)
Holmes, ArrEmmett's Lullaby	MozartFinale from Piano Sonata in F Major, Full Score. Wit
Kottaun Billy Plany Hard (Ft or BBb)	Pierne March of the Little Tin Soldiers
KroepschDown in the Deep Cellar (diff.)	ScarlattiSonata VIII in F Major No. 6, Grade IIIVB
Moyr	SchumannScenes from Childhood. Full Score (Harvest-Song
Fillmore Deep Bass (BBb pref.) Fillmore	Mozart Finale from Piano Sonata in F Major, Full Score. Wit Fig. Pierne March of the Little Tin Soldiers
RollinsonRocked in the Cradle of the Deep (Eb pref. diff.)CI	SilcherLoreley-Paraphrase (Arr. A. E. Harris)CB

FurechekDivertissement in F minor, Full ScoreWit VerdiQuartet from RigolettoCB	MozartOctet Serenade in Eb (B and H)AMI (2 oboes, 2 clarinets, 2 horns, 2 bassoons) MozartOctet Serenade in C minor (B and H) No. 12.AMI (2 oboes, 2 clarinets, 2 horns, 2 bassoons) Dispersion No. As
WOODWIND QUINTETS	MozartOctet Serenade in C minor (B and H) No. 12.AM
(Flute, Oboe, Clarinet, Bassoon, Horn)	MozartDivertimento No. 4 (2 oboes, 2 clarinets, 2 E horns, 2 bassoons)
SarrereSix arrangements, Vol. I, Julliard Series for Wood- windGS	Mozart Divertimento No. 4 (2 oboes, 2 clarinets, 2 E horns, 2 bassoons) Novacek Sinfonietta, Op. 48 (B and H)
Sarrere Six arrangements, Vol. 13 Junior Screen of Woods Wind GS Barrere Six arrangements, Vol. II. GS Sargiel Meditation (good horn and oboe). CB	Saint-SaensDeuxieme Suite
largie! Meditation (good horn and obee). CB larthe +Passacaille leethoven Adagio and Minuetta from Sonata Op. 2, No. 1. Wit leethoven Gavotte, F Major CF leethoven Gountry Dance Silumer Dance Suite, Op. 53 (good obee and flute). AMP limmer Quintette, Op. 52 (diff.) Im Soyd (arr.) +Suite for Woodwinds: No. 1—Correnti by Handel; No. 2—Adagio by Guilmant Orientale (good obee and flute). CF	Saint-SaensAlbum Leaves, Op. 81 (Durand)
BeethovenGavotte, F MajorCF	ScarlattiAllegro in Si bemolle della Suite VIIIa
BlumerDance Suite, Op. 53 (good oboe and flute)AMP	SmithLied and Scherzo (very diff.) (Durand)E
Boyd (arr.) Suite for Woodwinds: No. 1-Correnti by Handel;	(2 flutes, oboe, 2 clarinets, horn, 2 bassoons)
No. 2—Adagio by Guilmant	AbtEvening Song
Cheyette-RobertsMaster Woodwind Ensemble SeriesCF DanziGypsy DanceCF	BizetAgnus DeiFo
CF Cheyette-Roberts .Master Woodwind Ensemble Series .CF CF Danxi .Gypsy Dance .CF CF C	Cheyette Four tone folios Cheyette Four tone folios Compared Cheyette Chey
Hillman	KinkelSoldiers Farewell
doyerDance Suite (Simrock)	KreutzerShepherd's Sunday Song
Hunter :Darinse Humoresque (good oboe)	MaddyInstrumental Quartet Repertoire
uchQuintette Op. 84 (diff.)	Mendelssohn
LendevaiQuintette Ab Op. 23	StrongLegend
Mozart	Maddy Instrumental Quartet Repertoire W Mendelssohn Nocturno F. Schein Suite No. 22 aus Banchetto musicale AM Strong Legend
Grainger Walking Tune (good horn and oboe) (Schott). AMP Hillman Cappriccioso Op. 56 Im Hindemith Kleine Kammermusik (diff.) Im Hoyer Dance Suite (Simrock) AMP Hoyer Serenade in F AMP Hunter Danse Humoresque (good oboe) CF Libert Three Short Pieces (No. 1 and 2 only) Im Luch Quintette Op. 84 (diff.) AMP Lendevai Quintette Ab Op. 23 AMP Lendevai Quintette Ab Op. 23 AMP Mozart Minuet from Divertimento No. 17 With Mozart Allegro-Concertante from Violin Sonata in E minor Transcribed by F. Campbell-Watson (play without repeats) With Without repeats) With Without repeats) With Without repeats) Without propagation of the control of the cont	WagnerBridal Chorus and Prayer from LohengrinAM
without repeats)	WeberDer Freischütz FantasieCB or S Others suitable from similar arrangements.
MozartDivertimento No. 8 in FAMP	TROMBONE QUARTETS
PessardAubade (good clarinet and flute)EV	BuschMeditation
PfeifferPastorale (Grus & Co. Paris)EV	Fox
Mozart d'Allegro-Concertante from Violin Sonata in E minor Transcribed by F. Campbell-Watson (play without repeats) With Mozart Adagio B minor Mozart Adagio B minor AMP Mozart Divertimento No. 8 in F. AMP Onalow Andante from Quintet, Op. 81 AMP Onalow Andante from Quintet, Op. 81 AMP Pessard Prelude et Minuet A clarinet, D horn. EV Periode Pessard Prelude et Minuet A clarinet, D horn. EV Preiffer Pastorale (Grus & Co. Paria) EV Preiffer Pastorale (Grus & Co. Paria) EV Prevel Rondo Op. 48 (good oboe and clarinet). CB Problowski Fuite of Five Pieces Galaxmeau Tambourin (Lockhart) Wit Reicha Quintet Op. 66 No. 5. Imm Reicha Quintet in A, Op. 91 No. 11 AMP Reicha Quintet in C, Op. 99 No. 13 AMP Schubert Minuet (Clarinet in A or Bb) Full Score. With Sobeek Quintet Op. 14 BHB Sobeek Quintet Op. 14 BHB Sobeek Quintet Op. 14 BHB Sodero Worning Prayer, Grade V AMP Sodero Valse Scherzo, Grade IV AMP Sowerby Pop Goes The Weasel Imm	Fox Peerless Quartets F. Lake Gems from Famous Operas C. Mass Zwei Grosse Quartet I. Maddy Instrumental Quartet Repertoire W.
RameauTambourin (Lockhart)	
ReichaQuintet Op. 66 No. 9	MozartLargo MüellerFifty Quartets—Books I and II (Siegel, Leipzig)I
ReichaQuintet in C, Op. 99 No. 13	BRASS QUARTETS
obeckQuintet Op. 9 F MajorAMP	Cheyette Four tone folios
obeckQuintet Op. 11BHB	Fox
SoderoValse Scherzo, Grade IVAMP	(1st cornet, 2nd cornet, 3rd cornet-alto-trombone, trombone-baritone)
Taffanel Quintet Im Furechek Introduction and Scherzo	GermanTorch Dance
	Glazounow- Breitkopf
WOODWIND SEXTETS BeethovenScherzo Op. 2. No. 2	LakeGems from the Famous Operas
BeethovenScherzo Op. 2, No. 2	Lake Gems from the Famous Operas
Cheyette-Roberts Master Woodwind Series	McKay Suite (Four Pieces for Brass Quartet) V (cornet, horn, 2 trombones) Mendelssohn Song without words Op. 72, No. 1 V (2 trumpets, 2 trombones) Mendelssohn Brass Quartet, Nos. 1 and 2.
LefebvreSecond Suite Op. 122 (Buffet-Crempton, Paris)EV	MendelssohnSong without words Op. 72, No. 1
Mozart Divertimento No. 8 AMP Mozart Divertimento No. 9 AMP Mozart Divertimento No. 9 AMP Mozart Divertimento No. 12 AMP	
	(4 Bb trumpets, 2 trumpets, alto, trombone-bari- tone: 2 trumpets, 2 trombones-baritone)
MozartDivertimento No. 16	Villa-LobosQuartet
Mozart Divertimenta No. 15 Mozart Divertimenta No. 16 (2 oboes, 2 bassoons, 2 horns) Reinecke Sextet Op. 27 (Zimmerman-Leipzig). Im Scherrer Old French Dance Suite (C. F. Schmid, Neckar). Im	BRASS QUINTETS
William	Bach
(2 flutes, 2 clarinets, oboe, bassoon) Zamecnik (arr.) Fox Chamber Music Folio Woodwind Ensemble	(2 trumpets 2 horns 1 haritone)
Vol. 1Fox	Ewald Quintet (2 cornets, Eb alto, baritone, tuba) Lawrence Five short pieces, Grade IV
WOODWIND SEPTETS BeethovenScherzo from Moonlight SonataWit	(3 trumpets, 1 baritone, 1 tuba) PezelTower Music (18 selected pieces)
(flute, oboe, 2 clars., horn, bassoon, piano) Busch	
	Pezel Two Suites Al (2 trumpets, 3 trombones) Schubert-Shvedoff, Moment Musicale
D'Indy Song and Dances, Op. 50 (Durand)EV (2 clar., horn, 2 bassoons, flute, oboe) In the Garden	Schubert-Shvedoff. Moment Musicale
(2 flutes, oboe, 2 clarinets, horn, bassoon)	BRASS SEXTETS (Miscellaneous Instrumentation)
(2 flutes, oboe, 2 clarinets, horn, bassoon) Moquet Suite—Adagio, Aubade, Scherzo (Grade V)EV (flute, oboe, 2 clarinets, 2 bassoons, horn) Mozart Divertimento No. 3	
MozartDivertimento No. 3	Bohme
(2 oboes, 2 clarinets, bassoon, 2 E horn) Pierne Pastorale Varia—Prelude and Fughetta	Busch †*In Festive Mood
WOODWIND OCTETS	Busch † In Festive Mood Gault Serenade for brass sextet Grieg † Sailors' Song and Guilmant "Elevation" (Arr. Boyd) From Three Short Classics
BeethovenRondino in Eb (horns diff.) (B and H)AMP BeethovenOctet Op. 103 (B and H)AMP	Holmes Castillia The Warfaces
(2 oboes, 2 clarinets, 2 bassoons, 2 horns)	Holmes Smith The Wayfarer Holmes (Arr.) Memories of Stephen Foster
(2 oboes, 2 clarinets, 2 bassoons, 2 horns) Sonata, Op. 10 (2 flutes, oboe, 2 clarinets, horn, 2 bassoons)	Holmes (Arr.) Memories of Stephen Foster King A Night in June Lake Classical Collection of Brass Sextets
Dalley Reverie Witch 2 claramets, norn, 2 bassoons) (2 flutes, obec, 2 clara, horn, 2 bassoons) Dubois First Suite (Heugel, Paris) EV	Mendelssohn
Dubois	MendelssohnThe Return Op. 85, No. 6 (Gault)
Dubois Second Suite (ucee, faith) forn, 2 bassoons) Second Suite (become second secon	(2 cornets, 1 fluegelhorn, 1 trombone, 1 baritone 1 tuba)
	SmithImogene
*Indicates program number for the North Central Ensemble Festival.	TallmadgeFantasie-Rain, Grade V
Indianapolis, Indiana, March 20, 21, 22, 1935. (Each ensemble prepares four selections.) For further information address the North Central	Tallmadge Frontier, Grade V Verdi Triumphal March from "Aida" Wilson Tubulariana (2 cornets, 2 horns, 2 trombones)
Music Educators Conference Cuite 940 64 P Tales Blad Chi	
Indicates program numbers for the Southwestern Fraemble Compati	(2 cornets, 2 horns, 2 trombones)
findicates program numbers for the Southwestern Ensemble Competi- tion-Festival, Springfield, Missouri, April 3-5, 1935. (For further in- formation address George E. Wilson Manager Kanna Sci. Tra-	(2 cornets, 2 horns, 2 trombones) BRASS SEPTET Lange
*Indicates program number for the North Central Ensemble Festival, Indianapolis, Indiana, March 20, 21, 22, 1935. (Each ensemble prepares four selections.) For further information address the North Central Music Educators Conference, Suite 840, 64 E. Jackson Blvd., Chicago, Ill. †Indicates program numbers for the Southwestern Ensemble Competition-Festival, Springfield, Missouri, April 3-5, 1935. (For further information address George E. Wilson, Manager, Kansas State Teachers College, Emporia, or the Southwestern Music Supervisors Conference, Suite 840, 64 E. Jackson Blvd., Chicago, Ill.	(2 cornets, 2 horns, 2 trombones) BRASS SEPTET Lange

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	THE BUILDING MASICIAN	for January, 1935
riegel	Last Rose of Summer	Harvey The Viola Players Repertoire
lriegel	Deep River	Harvey The Viola Players Repertoire
riegel	Four tone folio	Album I (Klenzel) Joachim Hebrew Melodies Kreisler The Old Refrain Kreuz Book II—Progressive and Easy Pieces.
havis	Four tone folio	Kreisler The Old Refrain
vorak	HumoresqueRu	Kreuz Book I-12 Easy Pieces for Viola
lgar	†*Salute D'Amour (arr. Holmes)	Kreuz Book II-Progressive and Easy Pieces
rmeleit	2nd Ek alto, Tenor and Raritone	Kreuz Book II—Frogressive and Easy Fieces. Kreuz Book VI—Three Easy Sketches (3rd Pos.). Kreuz Book III and IV—(1st Pos.). Kreuz Book VI—Sonata in A minor.
eler-Bela-Holme	2nd Eb alto, Tenor and Baritone. Alf es Lustspiel Overture. Bar Hunting Song CF	Kreuz Book VI—Sonata in A minor.
efebvre	Hunting SongCF	Rachmaninoff Bacharolle (Arr. D'Ambrozia)
iszt-Briegel	Liebestraume	Raff
laddy	t*Fete Roheme from Scenes Pitoresques. Only for 1st	Saint Saene Concerto On 33 No. 1
lassence	Liebestraume GFB Instrumental Quartet Repertoire Wib **Fete Boheme from Scenes Pitoresques. Only for 1st Eb Alto, 2nd Eb Alto, Tenor and Baritone. Alf	Saint Saens Concerto Op. 33, No. 1 Saint Saens The Swam Schubert Andante from Octet Op. 166 (Tolhurst)
chubert-Holmes	Bb Alto, 2nd Eb Alto, 1enor and Baritone. Alt Marche Militaire Ru †*Allegro de concert (Lefebvre) CF Rigoletto CF or Ru Celeste Aida CF Pilgrim's Chorus from "Tannhauser" GFB	Schubert Andante from Octet Op. 166 (Tolhurst)
ingelee	Pigglette CF or Pu	SchumannSerenade
erdi	Celeste AidaCF	Schumann Marchenbilder Sitt Barcarolle
agner	Pilgrim's Chorus from "Tannhauser"GFB	Strube Sonata (viola and piano)
	SAXOPHONE SEXTETS	TschaikowskyChanson Triste
and	A Perfect DayCF	Vitali
riegel (arr.)	Believe Me	viola vivivioni Chaconic vivivioni v
onizetti	Lucia di Lammermoor	'CELLO SOLOS
unn	Evening ThoughtsRu	Bargiel Adagio Op. 38
vorak-Briegel	Humoresque Ru Songs My Mother Taught Me. GFB	Boellmann Symphonic Variations Op. 23
gar	Salut D'Amour	Crenas) Sonata in Do Maggiore (Revised by Gilberto
rieg	Ase's Death	Crepas) Bruch Kol Nidrei Gabriel-Marie La Cinquantaine. Glazounow Serenade Espagnol
ake	Ase's Death GFB Among the Roses. CF Angelus from "Scenes Pittoresque" Ru Vacche Militaire.	Gabriel-Marie La Cinquantaine
assenet	Angelus from "Scenes Pittoresque"Ru	Goltermann Concerto in A minor
hubert	Marche Militaire	Goltermann Concerto in A minor Goltermann Concerto in G Op. 65, No. 4 Goltermann Concerto in D minor No. 5
ieke	Old Comrades	GoltermannConcerto in D minor No. 5
erdi	Marche Militaire Ru Poet and Peasant Overture Ru Old Comrades CF Pilgrim's Chorus from Lombardi. CF	
Also selections	from Brass Sextet list.	Grieg To Spring Grutzmacher Fantasie Hongroise Handel Sonata in G Minor (1st and 2nd movements)
		HandelSonata in G Minor (1st and 2nd movements)
It is not requi	ired that contest pieces be selected from the following lists.	Haydn Adagio from Haydn Concerto
he titles are sur	ggestive only, as a guide to student and teacher in choosing	HerbertPetite Waltz
om the good li	iterature available.	Kreisler Chancon Davana
		LaloIntermezzo
	VIOLIN	Lee
ccolay	Concerto, No. 1CF	Lalo Intermezzo Lee Gavotte Op. 112. Liszt Leibestraume (Skalmor) Marcello Sonata in A minor (2nd movement).
ıch	Concerto, No. 1	Martucci Notturnino Massenet Elegie in Bh Op, 45.
ich	Concerto in E (Allegro assai)	Massenet Elegie
ethoven	Romance in G. Op. 50.	Mendelssohn Sonata in Bb Op. 45
ethoven	Rondino on a Theme (Kreisler)	Pergolese Tea Giorni
ohm	Legende, Op. 314, No. 7	Menaelssonn Sonata in By Op. 45. Offenbach Musette (Schroeder) Pergolese Tre Giorni Popper Fond Recollections, Op. 64, No. 6. Popper Gavotte Saint-Saens Allegro Appassionate. Saint-Saens Concerto No. 1, Op. 33.
ruch	Concerto in G Minor (1st movement)	Popper Gavotte
ruch	Nocturne On 72 (Auer)	Saint-SaensAllegro Appassionate
mperin		Sammartini Sonata in G major
ancla	Resignation, Op. 59CF	Schlemuller Bauertanz, Op. 20, No. 5 (Zimmerman)
avid	Andante, Scherzo and Capriccioso	Simonetti Madeigal (Ass Sanina)
avid	Concerto, Op. 104. No. 9	Tschaikowsky Chant sans Paroles, Op. 2, No. 3 (Schultz)
e Beriot	Concerto, Op. 76, No. 7	Tschaikowsky Chant sans Paroles, Op. 2, No. 3 (Schultz). Van Goens. Concerto in Aminor, Op. 7. Van Goens. Romance sans Paroles, Op. 12, No. 1.
e Beriot	Scene de Ballet, Op. 100	WieniawskiRomance
eanados	Resignation. Op. 59	
andel	Sonata No. IV in D Major	STRING BASS SOLOS BeethovenMinuet (Sevitsky)
ubay	Hejre Kati, Op. 35	BeethovenMinuet (Sevitsky) BottesiniElegia in Re Maggiore
reisler	Liebesfreud	BottesiniReverie (Buschman)
reisler	RondinoCF	Dancla Air Varie, Op. 118, No. 1
reisler	Schon RosmarinCF	Fisengraher Variations for Contra Base (Octab)
reisler	Symphonia Fanagrola	Bottesini Elegia in Re Maggiore Bottesini Reverie (Buschman) Dancla Air Varie, Op. 118, No. 1 Dvorak Humoresque (Sevitsky) Eisengraber Variations for Contra Bass (Oertel) Heacox Ten Easy Solos for Double Bass.
assenet	Thais Meditation (Marsick)	
lendelssohn	On Wings of Song (Archron)CF	SchumannTraumerei
endelssohn	Concerto in E MinorCF or GS	Sevitaky
lynarski	Rondino	Schumann Traumerei Sevitsky .Chanson Triste Op. 1 Sevitsky Nocturne, Op. 2 Simandl Cavatine
loszkowski	Rigaudon	
ozart	Rigation Guitarre, Op. 45, No. 2. CF Concerto in D Major. CF or GS Manuels Extension.	HARP SOLOS
oelck	Mazurka FantastiqueTP	Chalmers The Gypsy Fire Dance
rtmann	Concertino, No. 2 in D	Chesire Fantasie on Irish Airs
ugnani	Praeludium and Allegro (Kreisler)CF	Chesire Rigoletto Chesire Fantasie on Irish Airs Debussy First Arabesque Dubez Deux Chansons sans Paroles
achmaninoff .	Serenade (Elman)CF	Dubez Deux Chansons sans Paroles
ehfield	Spanish Dance, Op. 47. No. 5CF	Hasselmann Reverie Hasselmann Mazurka Lapitino Fantasia Pinto Believe Me Salzedo Quietude Snoer Romance, Op. 82
enneid	Canto Amoroso (Elman)Im	LapitinoFantasia
arasate	Les Adieux, Op. 1	Pinto Believe Me
chubert	Ave Maria (Wieniawski)CF	SalzedoQuietude
CITE	Pomance CF or TP	Snoer
artini	Sonata in G Minor	Schuetze In the Garden
schaikowsky .	CanzonettaCF	Standing Evening Hour
schaikowsky .	Concerto	Shore
an Goens	Polonaise	Tournier Two Short and Easy Pieces
ieuxtemps	Romance, Op. 41, No. 1CF	Zabel Reve D'Amour. Op. 2
iotti	Concerto, No. 22	Zabel Elegie Fantastique, Op. 11
vieniawski	Legande Op. 17 No. 1CF	PIANO SOLOS
Vieniawski	Romance, Op. 22CF	It is not required that contest pieces be selected from the follow
Vilhelmji	Walther's Prize Song (Meistersinger)CF	piano list. The titles are suggestive only, as a guide to student
	Mazurka Fantastique	teacher in choosing from the good literature available.
	C . 117	Bach Boure in G minor. Bach Two Part Invention. Bach Prelude and Fugue No. 8 in E flat minor E Bach Prelude and Fugue No. 22 in B flat minor E Bach Prelude and Fugue No. 22 in B flat minor E
lach	Sonata IV	Bach Prelude and Fugue No. 8 in E flat miner
ach	Sonata 1V EV	Bach Prelude and Fugue No. 22 in B flat minor B
ach	Bouree 1 and 2 (Svencenski)	Beethoven Sonata Pathetique
lach	Come Sweet Death	Beethoven First movement of any sonata except Op. 49, Nos.
lach-Gouned	Ave Maria	3; On 81a
Bruch	Kol Nidrei	Beethoven Sonata Fatherque Beethoven First movement of any sonata except Op. 49, Nos. 1 and 2; Op. 26; Op. 27, No. 1; Op. 31, No. 3; Op. 81a
ruch	Romance	ChopinPolonaise Militaire
usch	Roll Nidret CF	Chopin
Samuel.	ElegyOD	Chopin Any Nocturne Etyde Ballade Scherce Ballade
lusch	Nocturne On 9 No 2	
lusch hopin ui	Nocturne Op. 9, No. 2	or Prelude (Op. 28, Nos. 8, 13, 16, 17, 21, 22
hopin ui oltermann	Nocturne Op. 9, No. 2	Carpenter Polonaise Americaine Chopin Polonaise Militaire Chopin Polonaise Militaire Chopin Impromptu in A flat, Op. 29

Grieg Erotic, Op. 43, No. 5 CF TGrieg Sonata, Op. 7 CF or TP Lisst Elegie CF MacDowell In Autumn APS Mozart Fantasie C minor GS Mozart Fantasie D minor GS Mozart Any Fantasie, Rondo, Variations or Sonata Movements Schubert Impromptu, A flat, Op. 1 and 2, No. 2 GS Schubert Any Impromptu GS Mozart Any Impromptu GS Mozart Any Impromptu GS Mozart Any Impromptu GS Mozart GS Mozart Any Impromptu GS Mozart GS	
Mozart Fantasie C minor	В
Schubert Any Impromptu Schubert-Liszt Spring Night Schumann Nachtstucke, Op. 23, No. 4, F major. Sous Bois Sous Bois EV	B
mana.	
	E
Beethoven Trio in C minor, Op. 1, No. 3 CFS Beethoven Trio in E minor, Op. 1, No. 3 CFS Beethoven Trio in Eb minor, Op. 18 Posth. No. 9 CFS Beethoven Trios, Op. 95, Nos. 1, 2 and 3 CFS	E
(Violin, 'Cello and Piano) Beethoven Trio in E flat major, Op. 1, No. 1 CFS Beethoven Trio in C minor, Op. 1, No. 3 CFS Beethoven Trio in Eb minor, Opus Posth. No. 9 CFS Beerens Trios, Op. 95, Nos. 1, 2 and 3 CFS Bohm Two Easy Trios, Op. 330 AMP Boisdeffe By the Brook CF Bohm Two Easy Trios, Op. 352 AMP Buxtehude Sonata in F major (Adagio-Andante) Grade IV EV Chausson Trio in G minor (2nd movement) Grade V EV Debuissy Romance BM Elgar Chant de Berger Im Gade Trio, Op. 42, Grade IV CF Grazioli Adagio per Cembalo Ri Haydn Trio in D minor GS Mendelssohn Trio in D minor GS Mendelssohn On Wings of Song, Op. 34, No. 2 Wit Mozart Allegretto from G major Trio, Op. 16 CF Reissiger Celebrated Andante CF Reissiger <td>S</td>	S
Debussy Romance	AB
Haydn Trio, Grade VID and Mendelssohn Trio in D minor Grade With Mendelssohn On Wings of Song, Op. 34, No. 2. Wit	BBB
Mozart Alegretto from d major 1710, Op. 10. CF Reissiger Celebrated Andante F Reissiger Trios, Book I, Op. 25, 164, 175. Im Robert Serenade Im	BB
Rowley	D
. SIRING QUARTEIS	GE
Bach Menuetto, Fionzaley Album No. 3	KAAA
BeethovenAllegro, Op. 59, No. 2TP BoccheriniSei Guartetti per Archi (Second Series) Fascicolo	MES
Bocodin Series Fascicio Ri Borodin 1*Nocturne from 2nd Quartet in D major CF Dittersdorf Andante from Bb major quartet Wit Dittersdorf Andante from String Quartet in E flat major CF Glazounow †Interludium in mode antico CF Haydn Adagio, Op. 51, No. 5. Lm Haydn Finale, Quartet in G minor CF Haydn One movement—Qt. No. 19, Op. 9, No. 1, C major. GS Haydn One movement—Qt. No. 72, Op. 76, No. 5, D Major Major CFS	SZ
Haydn Adagio, Op. 51, No. 5. Im Haydn Finale, Quartet in G minor CF Haydn One movement—Qt. No. 19, Op. 9, No. 1, C major, GS Haydn One movement—Qt. No. 72, Op. 76, No. 5, D	7.0
Haydn Largo Assai, Op. 74, No. 3, G minor EV Haydn Finale, Op. 50, No. 2 Wil Wil Haydn Andante, Op. 42, No. 1 BM Haydn Menuetto No. 2	-
Haydn One movement—Qt. No. 19, Op. 9, No. 1, C major GS Haydn One movement—Qt. No. 72, Op. 76, No. 5, D Major CFS Haydn Largo Assai, Op. 74, No. 3, G minor EV Haydn Finale, Op. 50, No. 2. Wil Haydn Finale, Op. 50, No. 2. Wil Haydn Menuetto, No. 2. No. 1 BM Haydn Menuetto, No. 2. No. 3 BM Haydn Finale, No. 4. No. 3 BM Haydn Finale, No. 4. No. 5 BM Haydn Finale, No. 4. No. 5 BM Haydn Finale, No. 5 BM Kaydn-Dasch Allegretto, Op. 64, No. 1 FS Kriens Scherzo Capriccioso Wit Kriens Scherzo Capriccioso Wit Kriens Spring Wit Kriens Loch Lomond Wit Mascagni Intermezzo Sinfonica from Cavalleria Rusticana. CF Mendelssohn Scherzo from String Quartet in E Minor, Opus 44, No. 2 Moussorgsky An Old Castle—Flonzaley Album No. 3. CF Mozart Done movement—Qt. No. 26 in D major. CFS Mozart One movement—Qt. No. 16 in G major. CFS Mozart One movement—Qt. No. 19 in C major Im Mozart One movement—Qt. No. 10 in G major. CFS Mozart One movement Qt. No. 10 in G major. CFS Mozart One Mozart One Mozart One No. 12 in G major. CFS Mozart One Mozart One No. 12 in G major. CFS Mozart One No. 12 in G major. CFS Mozart One No. 12 in G major. CFS Mozart One No. 12 in G ma	AA
Kriens Scherzo Capriccioso Wit Kriens Nocturno Wit Kriens Spring Wit Kriens Loch Lomond Wit	ABBB
Mascagni	B
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Bar. C. L. Barnhouse, Oskaloosa, Iowa. BFW. B. F. Wood Music Co., 88 St. Stephen Street, Boston, Mass. BHB. Boosey, Hawkes, Belwin, Inc., 43 W. 23rd Street, New York City.
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Street, New York City. Chal Harry J. Chalmers, Akron, Ohio.
Street, New York City. Chal. Harry J. Chalmers, Akron, Ohio. Char. Chart Music Pub. House, Inc., 400 S. State Street, Chicago. Dix. Dixie Music House, 30 S. Wabash Avenue, Chicago. EBS. E. B. Straight, c/o Dixie Music House, 330 S. Wabash Avenue,
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Im Importation*
JFJ. Fischer & Bro., 119 W. 40th Street, New York City. JWPJ. W. Pepper & Son, Inc., 5012-22 Sansom Street, Philadelphia, Pa.
LudLudwig and Ludwig, 1611-21 N. Lincoln Street, Chicago. ODOliver Ditson Company, Inc., 339 Boylston Street, Boston, Mass.
RI. G. Ricordi & Co., 12 W. 45th Street, New York City. RM. Robbins Music Corp., 619 W. 54th Street, New York City. Ru. Rubank, Inc., 736 S. Campbell Avenue, Chicago.
SFSam Fox Publishing Company, 158 W. 45th Street, New York City; The Arcade, Cleveland, Ohio. SiFrank Simon, Middletown, Ohio.
SouGeorge Southwell Pub. Co., Kansas City, Mo. TPTheodore Presser, 1712-14 Chestnut Street, Philadelphia, Pa. VBVolkwein Bros. Music Store, 632 Liberty Avenue, Pittsburgh,
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